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JOE MARKS

THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"ORDEAL" PLEASES

LONDON, March 19.—"Ordeal," a historical play in four acts, by Henry Worral-Thompson, was produced at the Repertory Theatre, Nottingham, with a large cast of principals, including H. Worrall-Thompson, Rogers Maxwell, Henry Crocker, Mary Ingraham, Viola Compton, Ivan Shaw, Frank Follows and others.

The story concerns the patriotic burgomaster of Leyden, Adrian Vander Werf, played by the author, Mr. Thompson. The action is satisfying and the dialogue very pleasing, the play on the whole making an entertaining production. The period is the sixteenth century, when the Dutch are waging a war of liberation against the Spanish. The sets of course are mediæval and realistic. The first act concerns the burgomaster and the news he receives to the effect that Count Louis is dead and the Dutch have been scattered by the Spaniards. John Clevering, an English soldier of fortune, brings news to the burgomaster from the Prince of Orange. The letter bids him and his people be brave, etc. The burgomaster finally addresses a crowd grown frantic with patriotism.

In the second act, Leyden is beseiged by the Spaniards and the inhabitants endure all of the hardships that come of war. Among other things that happen is the rumor that the Prince of Orange is raising an army to come to the aid of Leyden. The prince, however, fails to get his men together and sends word to the burgomaster to hold on to the last. In the meantime, the grandson of the burgomaster is taken very ill and outside help is needed to obtain the nourishment for the saving of the child's life. Despite all entreaty, the burgomaster refuses to surrender to the Spanish, putting the welfare of the country and the trust of the Prince before everything. This is the big scene of the play.

In the third act the situation is about the same. The child dies and the burgomaster is accused of the crime, etc., but he declares that the death of the child has saved Leyden, for the dykes have been broken and the sea coming, which will enable the fleet to come to their aid. In the fourth act the Prince has come to the rescue and there is great rejoicing with ringing of bells and a Thanksgiving service.

All of the cast did unusually well, the different parts evidently having seriously been studied for some time.

INTERCHANGING PLAYS

PARIS, March 19.—The most recent innovation in Paris theatre land is the exchange of companies between theatres. The movement started at the Theatre des Arts at Montmartre, and judging by the success it obtained, it seems probable that the movement will become general in Paris. Not only are companies exchanged, but the plays scenery follow the artists.

The first exchange was made with the Theatre du Vieux Colombier, which is far away on the other side of Paris from the Theatre des Arts. This enabled people living at opposite ends of Paris to see plays which in the ordinary course, because of the distance, they would not trouble about.

EVETT TO DO NEW ONE

LONDON, March 19.—Robert Evett will not retire from the producing field at the expiration of the run of "The Last Waltz" as had been rumored for some time, but is busily engaged on a new production. It will be a musical play woven around the life of Catherine, Empress of Russia, with musical setting taken from the works of Tschaikowski. Jose Collins will have the title role.

NEW GALSWORTHY PLAY

LONDON, March 19.—The Reandean Production Firm, who were responsible for the London production of Galsworthy's, "Loyalties," have acquired a new play by Galsworthy entitled "The Forrest."

COCHRAN TO DO O'NEILL CYCLE

LONDON, March 19.—C. B. Cochran has entered into an agreement with Arthur Hopkins, the American producer, to present a cycle of Eugene O'Neill's plays here. The first will be "Anna Christie," with Pauline Lord in the leading role, which will open at a West-End theatre on April 10.

Cochran will also present George M. Cohan's "So This Is London" on April 11, at the Prince of Wales, and follow that up with Cohan's "Little Nellie Kelly" on April 20 at the Oxford.

"PARTNERS AGAIN" SCORES

LONDON, March 19.—"Partners Again," which opened at the Garrick Theatre on February 28, under the direction of Charles B. Cochran, with Robert Leonard as "Perlmutter" and Philip White as "Potash," is proving one of the outstanding successes of the present London season. The "Potash and Perlmutter" series have all been remarkably popular here but the latest addition to the family bids fair to surpass all its predecessors.

"MERRY WIDOW" REVIVED

LONDON, March 19.—"The Merry Widow," which has proved a hit in the provinces on its revival, has come to town, opening at the Wimbledon Theatre. It was enthusiastically received and moved subsequently to the King's Theatre, Hammersmith, and now due for West-End.

TWO BOBS REVUE NAMED

LONDON, March 19.—The new revue which the Two Bobs are shortly to produce at the Court Theatre, has been named "Carte Blanche." Included in the cast will be Miss Odette Myrtil, who will sing "Bon Soir, Madame La Lune."

"GAY LORD QUEX" REVIVAL

LONDON, March 19.—"The Gay Lord Quex" is to be revived shortly at His Majesty's Theatre. In the cast will be seen George Grossmith, Viola Tree, Malcolm Kean, Rosina Filippi, Rosemary Corri and Nora Robinson.

"EAST OF SUEZ" TO TOUR

LONDON, March 19.—Basil Dean has purchased the rights to "East of Suez" from Grossmith and Malone, Ltd., and will send a company on tour in the play in the early part of Autumn.

"MAN SOWS" REVIVES

LONDON, March 19.—Arnold Bell and Frances Campbell have revived Mrs. Harold Finden's dramatic duologue, "As a Man Sows." They opened in it at the Granville, Walham Green.

AUTRAN ON VARIETY STAGE

LONDON, March 19.—Juliette Autran, the well-known opera singer, has entered the variety field, with Victor Marmont as her accompanist. She opened to great success at the Coliseum here.

HARRY GREEN DOING NEW ACT

LONDON, March 19.—Harry Green has returned to vaudeville here and opened in the West-End at the Victoria Palace Theatre. He is doing a new monologue by Aaron Hoffman.

CASTING "NELLIE KELLY"

LONDON, March 19.—Miss June and Miss Anita Elson have been added to the cast of "Little Nellie Kelly," which opens at the New Oxford Theatre shortly.

"THE BAD MAN" OPENS

LONDON, March 19.—Matheson Lang has opened at the New Theatre in "The Bad Man." He originally presented the play at Leeds.

BIG TAX RECEIPTS

LONDON, March 19.—The House of Commons have been informed by Mr. Baldwin, that the approximate yield of the Entertainments Tax for each of the past twelve months was as follows:

February, 1922, £734,689; March, 1922, £959,131; April, 1922, £851,801; May, 1922, £701,412; June, 1922, £579,041; July, 1922, £673,347; August, 1922, £889,972; September, 1922, £896,456; October, 1922, £822,066; November, 1922, £787,334; December, 1922, £761,995; January, 1923, £933,767.

"ANGELO" AT DRURY LANE

LONDON, March 19.—"Angelo" is the name of the new play which has succeeded "Decameron Nights" at the Drury Lane. "Angelo" is given in a prologue and three acts and was written by Louis N. Parker. It is founded on Carl Meinhard and Rudolf Bernauer's "Life of Hoffmann." In the cast are Maurice Moscovitch, Moyna MacGill, Gerald Lawrence, Vincent Clive, David Hodder, and Owen Roughwood.

"GREAT BROXOPP" OPENING

LONDON, March 19.—"The Great Broxopp," the new Milne play, will shortly be produced at the St. Martin's Theatre. The cast will include Edmund Gween, J. H. Roberts, Dawson Milward, Ian Hunter, Richard Bird, Faith Celli, Beatrix Thomson, Marjorie Gabain, Gwen Hubbard and Mary Jerrold. Gween had been appearing in "Lilac Time" but was released to play the leading role of this new piece.

PLAYERS FOR SOUTH AFRICA

LONDON, March 19.—Irene Vanbrugh, Dion Boucicault and a company of players have set sail for South Africa, where they will offer a season of repertoire. After the African engagement they will proceed to Australia. Included in the list of plays they will do in both places are "His House in Order," "Miss Nell o' New Orleans" and "Mr. Pim Passes By."

CHAPPELL & CO. TAKE SHOW

LONDON, March 19.—"Lilac Time," the current attraction at the Lyric, originally produced by Sir Alfred Butt, has been taken over by Messrs. Chappell and Company, the music publishers. Advertisements to this effect appeared in the local papers last week.

"BATTLING BUTLER" MOVES

LONDON, March 19.—Jack Buchanan's production of "The Battling Butler" has been switched into the Adelphi for a continuation of its run. The piece had been playing at the New Oxford, but the expiration of the lease of that theatre would have forced the piece out were it not for the closing of "The Island King."

GRIFFITH FILM IN LEGIT HOUSE

LONDON, March 19.—D. W. Griffith's cinema production, "One Exciting Night," has followed "The Battling Butler" at the New Oxford Theatre. The film is booked in for a short season, after which the house will return to a policy of legitimate productions.

"LAST WALTZ" CLOSING

LONDON, March 19.—"The Last Waltz" is to close at the Gaiety shortly, and will be succeeded by a new musical play by Robert Evert and Reginald Arkell. It is founded on the life of Catharine I of Russia. Hubert Bath wrote the music for the play.

TATE HAS NEW COMEDY

LONDON, March 19.—Jos. R. Tate produced a new comedy, called "How Like a Man," which had its premiere at the Palace, Ramsgate, last week. It was written by Beard Francis and Herbert Layland.

"INEVITABLE" SCORES HT

LONDON, March 19.—The production of "The Inevitable" at the Gaiety Theatre in Hastings recently was notable more for the fact that it marked the reappearance of Mr. Frank Curzon after an absence from the stage of twenty years, the initial appearance of Miss Cecilia Cavendish as a professional actress, the return to the stage of her mother, Miss Isabel Jay, after an absence of eleven years, and the advent of Miss Jay as a playwright, than because of any marked merits in the play itself. There is very little of dramatic interest in the play but it is pleasing, nevertheless, and is capably acted.

The plot concerns an actress who has been a favorite for many years. She is giving a reception at her home following the opening of her latest vehicle when her daughter, who has been at a convent in France, makes an unexpected return. Two of the mother's guests become instant admirers of the daughter and a third guest, a playwright, decides that the daughter is exactly the person for the leading role in his new play. The mother gets into financial difficulties and is asked to become the wife of one of the characters, but refuses, putting her career first. She is asked by the playwright to coach her daughter for the part he has written, but she refuses, discovering later that she is jealous of her daughter. Her own play is withdrawn but she secretly coaches her daughter, despite her refusal, the daughter meeting with great success when the new play opens. The daughter's dresser, playing an important role, tells of the joys of married life as experienced by herself, and the mother, deciding that love is better than a career after all, especially as experience on the stage has been supplanted by youth and beauty, consents to marry her suitor. The daughter also consents to become the bride of an American admirer.

Miss Isabel Jay does some admirable work as the mother, and her daughter, Miss Cecelia Cavendish, gives a performance which gives remarkable promise of a great career. Mr. Frank Curzon was a bit awkward at first but soon warmed to his part and gave a good account of himself, as did Miss Ethel Coleridge as the dresser and Mr. C. Denier Warren as an Italian artist. The audience received the play enthusiastically and it should enjoy a long run.

"COUSIN FROM NOWHERE" SCORES

LONDON, March 19.—Edward Laurillard produced a comic opera entitled "The Cousin from Nowhere," at the Princess, the piece making good at once, having been tried out in the Provinces previously.

The book is from the German of Haller and Rideamus, the English version of which was done by Fred Thompson, and the lyrics by Adrian Ross, and the music by Edward Kunneke. While some of the music is reminiscent, most of it is sweet and beautiful. Miss Helen Gilliand won the singing honors with her fine voice, and the acting honors went to Miss Cicely Debenham, who has a sense of humor. Walter Williams made an excellent leading man, and the chief role was in the hands of Jimmy Godden who proved himself resourceful. Others in the cast acquitted themselves well.

"RATS" IS CLEVER REVUE

LONDON, March 19.—The initial performance of "Rats" was given at the Vaudeville, with a splendid cast, typical of the Andre Charlot productions. Alfred Lester is the leading player and he seems to have just the necessary qualifications. Another artist that stood out was Herbert Mundlin, a comedian, who proved himself versatile.

Among the feminine members of the cast Gertrude Laurence scored the biggest hit closely followed by Norah Blaney and Gwen Farrar. O. D. Harris was responsible for an unusually fine troupe of dancing girls.

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P. M. A. AND EQUITY COMMITTEES HOLDING FIRST CONFERENCE

Equity Delegation Will Be Firm in Demand for "Equity Shop" While Managers Will Contend That "Peace Pact" in Existence for Past Three Years Has Been a Success and Should Be Extended for Five Years

With the Equity representatives instructed to insist upon "Equity Shop" and the Producing Managers determined to avoid this issue, the conference between selected committees of both organizations in the Headquarters of the P. M. A. this afternoon (Wednesday) holds forth little promise of the Actor's organization agreeing to a continuance of five years of the agreement entered into between both bodies at the settlement of the strike of 1919.

Upon behalf of Equity there will be present John Emerson, president of the organization, member ex-officio of the delegation, which will include Frank Gilmore, executive secretary of the Equity; John Willard and Edith Wynn Matheson. The P. M. A. will have as their "couriers" Augustus Thomas, their executive secretary, who brought about the settlement of 1919, as an ex-officio representative with the active members being Arthur Hopkins, William A. Brady and Lee Shubert.

Much jockeying for position is anticipated at this conference. The Equity people will stand firm on their declaration of the "Equity Shop" that was announced in 1921 and will insist that their members will not permit their negotiating with the managers unless the organization is given this recognition.

The managers on the other hand, realizing that allowance of these demands would mean an outright victory for the Actor's organization will be prepared to combat this issue at once. They have several plans of procedure outlined which they feel that the Equity delegates will be ready to listen too. They will set forth that if a closed shop were granted to the Actor's organization that the Dramatic Art will be a great sufferer as there are some stars of the legitimate stage who are adverse to being and becoming members of the Equity organization if the closed shop is to prevail.

The managers will be prepared to make changes in various portions of the 1919 agreement which Equity has claimed have not worked out to the advantage or benefit of their organization. They will be willing to grant what they consider, reasonable demands that the Equity make. At the same time they will request the Actor's organization to make certain concessions to them in various clauses of the agreement which they claim have not been "equitable."

Their entire parley will be for the purpose of having the 1919 agreement continued in its entirety as to principle without allowing the "Equity Shop" matter to enter into the proposition.

The managers will set forth the contention that they have lived up to the agreement of 1919; that Augustus Thomas, who was responsible for this method of "truce" feels that it is fair and equitable to all concerned and that for the sake of the profession he feels it should be continued.

There is no possibility of the joint committees coming to any understanding at today's meeting. Both sides will eagerly watch each other and endeavor to pick "flaws" in the demands of the other, which they will make note of and giving thought and consideration at meetings among themselves so as to advance their conclusions at the next meeting of the joint body, at which it is expected the matter will be more thoroughly threshed out. Both camps look at today's meeting as an informal gathering for the purpose of sounding the desires and wants of the other group.

Equity members all seem to feel that they have the managers up a "tree" with respect to the continuation of the agreement of 1919. Along Broadway for the past week the main topic of conversation has been the meeting of today. The actors all have said, "we did not solicit this conference, the managers did. But we are going to stand firm in our demands and get the 'Equity Shop.' We are told that we were not to sign contracts that run beyond June 1, 1924, and we will not." This has been the feeling of the greater portion of Equity members who are now playing in the Broadway theatres. They argue that the managers have their backs up against the wall and therefore are trying to work away from it by beginning peace negotiations more than a year before the agreement expires.

Many of the actors claim that the managers have all the best of the 1919 agreement and that the members of the P. M. A. have not lived up to the letter of the agreement. They contend that the Equity organization has been lenient in its dealings with the managers' organization and that members of that body were committing flagrant violations of the agreement for which they have not been called to account by the Equity.

The managers on the other hand claim that Equity has gotten everything it or its members should and that the present agreement is favorable to all concerned. One manager said that should their organization be pressed during the negotiations that they might condescend to allow a plan to go into effect which would be a closed shop under the provisions that certain recognized stars and actors who have been faithful to the managers' cause will not be compelled to join the Equity. This will take in all of the stars who have not been members of Equity since the beginning of the 1919 strike, Howard Kyle, who formerly was secretary of Equity and latter served in a similar capacity with the Actor's Fidelity League during the strike and afterward.

BILL TO BAR ALL ANIMALS

SPRINGFIELD, Ill., March 19.—A bill to prohibit the use or exhibition of dumb animals in theatres, parks and all pleasure resorts was introduced here last week by Senator Denvir and referred to the Committee on Judiciary.

If passed, the day of all animal acts, in theatres, circuses, parks and amusement resorts will be a thing of the past in so far as the State of Illinois is concerned. The bill is as follows: "Be it enacted by the people of the State of Illinois, represented in the General Assembly: It is unlawful to cause any dumb animal to perform any trick or feat as a part of the performance at any theatre, park, pleasure resort, or other regularly established place of public amusement or entertainment.

"Violation of any provisions of this act shall be punished by a fine not exceeding five hundred dollars ($500.00) or by imprisonment for a period not exceeding six months.

Following the introduction of this bill, Senator Denvir introduced another which will hit the ticket scalper. This bill prohibits the sale of theatre tickets at any place but the box office unless sold at advertised prices. The penalty for infraction of the law is a fine reaching to $500 and imprisonment for a year or both.

It also provide for the forfeiting of the theatre license upon conviction and the purchaser of the ticket is given the right to file action against the owner or manager for twenty dollars for each ticket purchased at an advance rate.

WEBER & FIELDS HALL PASSING

The old playhouse at Twenty-ninth street and Broadway, where Weber and Fields became famous, and the row of one-story taxpayers, will be torn down to make room for a $250,000 commercial building. Demolition of the buildings will be started on May 1.

The passing of the old Weber and Fields house marks the last of the theatres along the old "Rialto," which is coincident with the recent announcement that the comedy team is to build a new theatre in the near future.

STAMFORD THEATRE BURNED

STAMFORD, Conn., March 19.—The Opera House and building on Atlantic street was damaged to the extent of $70,000 last night when fire broke out in the theatre and spread to the rest of the building.

Most of the damage was done to the four apartments, three offices and three floors filled with furniture in storage. Manuscripts belonging to Dr. William J. Long, a naturalist, were lost.

POLLOCK IN WILKES' STOCK

Allen Pollock, the English star, who had a disastrous experience in presenting "A Bill of Divorcement" and "A Pinch Hitter" in Chicago this season, leaves this week for San Francisco, where he will join the Wilkes' Players for an eight-week period. During his stay with the Wilkes' company Pollock will present both of his plays which failed to attract in Chicago.

SHUBERT VAUDEVILLE CLOSING

Shubert vaudeville will cease functioning in all of the theatres on the Circuit on April 1, but will again be rehabilitated next September when the policy will be straight vaudeville bills with a few Shubert units produced and sponsored by the Shuberts sandwiched in. Arthur Klein will continue to book the vaudeville shows for the houses.

The majority of the theatres that were utilized by the Shuberts on the Circuit this season will be used again next season, with the possibility of a new house being selected to take the place of the Central Theatre, New York.

The Garrick Theatre, Chicago, will house a musical attraction during the summer period with Carle Carleton's "Tangerine" being selected to open there on April 2 and remain until late in August.

In Detroit, the Detroit Opera House will during the month of April play road shows and in May will be turned over to Henry Duffy for the operation of a dramatic stock company during the summer months.

CAN'T SEIZE ACTRESS'S FARM

NEWARK, March 19.—A compromise was reached last week whereby Mrs. Martha Phillips Barker, known to the vaudeville stage as Martha Phillips, was to pay the creditors of her husband $500 and would be allowed to retain possession of her 40-acre farm at Rosedale, a suburb of this city, on which she and her husband live. Creditors of Frederick N. Barker, who had recently been declared bankrupt, had wished to seize the farm to satisfy the debts, but Mrs. Barker claimed she had purchased the property out of her stage earnings. As Martha Phillips, Mrs. Barker, accompanied by her mother and sister, made a tour of the world in 1910, returning to this country with $30,000 in cash and thousands of dollars' worth of Jewelry. Subsequently Mrs. Barker made a good deal of money on the vaudeville stage in this country. It was out of these proceeds that Mrs. Barker claimed she purchased the Rosedale property, and the Court upheld her contention.

PRODUCERS MUST STAND TRIAL

Harry Weinberger and thirteen other defendants in "The God of Vengeance" production playing at the Apollo Theatre, and who were indicted last week for "producing an indecent and immoral play" will have to stand trial.

In General Sessions, Judge C. T. Train on Monday decided so, after denying the motion made on Saturday for an inspection of the Grand Jury minutes. The defendants had asked for an inspection as a prelude to a motion to dismiss the indictment. In his decision Judge Crain wrote no opinion.

B'WAY SHOW ON ONE NIGHTERS

Three cities in Ohio will this week see a current Broadway attraction presented with its original cast. "The Chastening," which is being played at the Forty-eighth Street Theatre, opened on Monday night at Canton, Ohio. Tuesday it played in Toledo, Wednesday it will reach Cleveland and Thursday will be seen in Utica, returning in time to play the regular Friday matinee.

COSTUMES For Sale or Rent. Foremost Makers of Stage Attire for Men and Women BROOKS-MAHIEU 1437 B'WAY. N. Y. C.

NEW BILL TO LIMIT AGENTS' FEES TO THREE PER CENT OF ACTOR'S PAY

Act Introduced in Illinois Legislature Will, if Passed, End Ten Per Cent Vaudeville Agents' Career—Bookers Must Take Out License and Pay Fee

SPRINGFIELD, ILL., March 19.—The doom of the ten per cent vaudeville agent and broker has been pronounced by the introduction of a bill in the State Senate by Senator Dailey, which places the fees for a broker or agent of vaudeville performers at a sum not to exceed three per cent of the gross salary of the performer or performers represented.

When word was received in Chicago of the introduction of the measure by Senator Dailey, the ten per centers of the "Windy City" immediately got into session and began to lay plans for a lobby against the measure. They at once dispatched several lobbyists here and these representatives immediately got to work attempting to convince the Senators and Representatives that it is impossible to live on less than ten per cent. The agents in Chicago in the meantime got busy in their endeavors to have wires pulled. They haunted the city hall, the State's Attorney Office, the Sherman House and the Chicago office of Attorney General Brundage to get official intervention and have Dailey lay off his project. Mayor William Hale Thompson and State's Attorney Robert E. Crowe, informed them that they were powerless to interfere with Dailey, and efforts to get T. E. Lundin, the State republican boss, to interfere were also futile.

The agents were told that Dailey was a man who once he started on a proposition would go through with it as he had demonstrated in the Building Trade War and several other inquiries he had conducted as a result of which there were wholesale indictments and convictions of those indicted.

The ten percenters were told that numerous complaints had been registered against them and their tactics with the city authorities, but that the latter were powerless to act as most of them claimed they were managers and representatives of the artists instead of being their agents and brokers. The lobbyists here were informed that the Chicago crowd of ten percenters had simply killed "the goose that laid the golden egg" and would have to take their medicine as it was handed out by the Legislature as a result.

The bill is entitled as "An act relating to theatrical employment agents and brokers." It was read and referred to the Committee on Judiciary, which will report it out for action late this week.

The bill provides as follows:

Section 1. Be it enacted by the People of the State of Illinois, represented in the General Assembly: That every person who negotiates any contract for or on behalf of any performer for services to be rendered by such performer in any theatre or place of amusement, is hereby declared to be a theatrical broker and before engaging in such business or negotiating any such contract shall make application to the Department of Labor for a license to do so. Such application shall state the proposed place of business of the applicant and shall be accompanied by the required fee. The annual license fee for engaging in the business of theatrical employment broker in cities having a population of more than 50,000 inhabitants shall be $50. The annual license fee for engaging in the business of theatrical employment broker in cities having a population of less than 50,000 inhabitants shall be $25. Each license shall expire one year after the date thereof unless sooner revoked by the Department of Labor.

Section 2. Upon the receipt of the license herein provided such broker shall be entitled to charge a commission upon all contracts negotiated by such broker but such commission shall under no circumstances exceed three (3%) per cent of the gross amount of salary or earnings of the Act to be paid to such performers under said contract, which sum so charged shall include all payments, charges or gratuities whatsoever to be received by such theatrical broker, either before, at the time or subsequent to the securing of such employment.

Section 3. Where one or more brokers participate in securing employment for or on behalf of any performer for services to be rendered in any theatre or place of amusement the combined fees of all such persons so participating shall not exceed three per cent of the gross amount of the salary earned.

Section 4. Any person engaging in such brokerage business without first procuring the license herein provided for shall be guilty of a misdemeanor and shall be fined a sum not less than $50 nor more than $200 for each offense and any such broker that has been granted license as herein provided who shall charge in any form whatsoever a greater commission for negotiating any employment contract than herein provided shall be guilty of extortion and be fined in a sum not less than $100 nor more than $500 and the license of such broker shall be forthwith revoked.

No provisions are made in the bill for the reimbursement to be received by agents who obtain engagements for actors and performers in regular productions. These agents probably will be able to charge the customary 10 per cent for these engagements unless an amendment placing them in the class with vaudeville agents and brokers, is made to the Dailey bill.

STOCK FOR THE EMPRESS

ST. LOUIS, March 19.—The Woodward Stock Company is now at the Empress, the former home of the Shubert Unit shows. A few of these shows got considerable money, but the rank and file averaged around $6,500 a week, which was too low to pay a profit.

The Gertrude Hoffman show led them all, getting $11,000 on its week, Weber & Fields played to a gross of $8,000, but the majority were away below these figures.

"NAUGHTY DIANA" COMING IN

Al H. Woods will give his play "Naughty Diana" a Broadway showing early in August at the Eltinge Theatre. The attraction was tried out by Woods early this year in several week stands out of town and at a Brooklyn theatre. The book of the attraction will be fixed up and Charles Ruggles will again be the principal player.

ALIMONY FOR FAYE GRAHAM

Supreme Court Justice Ryan granted Faye Graham, theatrical costumer, $60.00 per week alimony and $500 counsel fees, pending the result of the annulment of marriage proceedings instituted by her husband, Victor Graham, who is vice-president of a Wall street publication.

Justice Ryan made the grant upon the motion made by Counsel Edward Rafterey, of O'Brien, Malevinsky and Driscoll, who represented Faye Graham. She is associated with the concern of Alfred K. Behrens, costumers.

"CINDERS" COMING IN

Edward Royce's production, "Cinders," will make its New York debut at the Fulton Theatre on April 2. The show, which had its premiere out of town, will succeed Sam H. Harris' production of "Secrets," on that date. The latter show will probably be taken to Chicago for a Summer engagement.

"CROOKED SQUARE" NEEDS FIXING

CHICAGO, March 19.—Samuel Shipman, the well known Broadway play-smith, has assumed a considerable burden for his shoulders in a task which will compel him taking his typewriter and note book in hand and revising "The Crooked Square," a play in three acts which he and Alfred C. Kennedy are credited with having written. The play was presented at the Princess Theatre here last week by Mrs. Henry B. Harris, and from the first night impression gave evidence of the need of a play doctor. Shipman is quite handy at this art and no doubt when he gets through with his endeavor he will be able to turn out the facile incentive to laughter and tears which is always expected of him. In its present shape a purely incidental character portrayed by Ruth Donnelly carries off the stellar honors instead of the central character which is portrayed by Constance Binney.

The story deals with a young girl who comes to New York from the South seeking an honorable career. Attempting to live up to her ideals the girl is turned penniless from her lodgings, picked up by the police and sent as a vagrant to Bedford reformatory.

From this unhappy plight she is rescued by a supposed charity worker who in reality desires her services as a spy. There is an intrigue under way against a prospective member of the president's cabinet. His wife is having a sentimental adventure with a Russian Prince, and one of those polite, spidery dealers in dubious enterprises has been retained to turn up a scandal.

The girl is picked to become the woman's private secretary and report her goings-on, if any, to the agent. If she will not take the job she will go back to the reformatory. She is perplexed as well as complicated by the fact that the family she is to spy upon is that of the only good young man she has met in New York. Nevertheless, after some hot words, she undertakes the commission, double crosses the villains, clears the scandal and wins the good young man.

It would not be fair to pass any comment on the ability of the large cast with the play in its present condition, as the material on hand is not substantial enough for the players to competently acquit themselves. When it is bolstered up and revised, it will be time to criticize their work.

Besides Miss Binney and Miss Donnelly the cast includes, Edward Powers, John Park, Edward Emory, Kenneth McKenna, Lorna Elliott, Dorothy Burgess, Lida Kane, Eleanor Martin, Frederick Karr, Pamela Gaythorne, C. Henry Gordon, Grace Burgess, Arthur Barry, Edward Colebrook, Joan Gordon, George Renavant, Gladys Hanson and William McNeill.

ALBERT HAY MALOTTE

who has attained a big reputation as an organist on the Coast has been engaged by Shea's Hippodrome in Buffalo in which house he is billed as a special attraction.

Each week he features a song with special scenic slides and sings the number to his own accompaniment.

For five years he was master organist at the Liberty Theatre, Seattle.

CHICAGO BUSINESS IMPROVES

CHICAGO, March 19.—The new productions will open this week. "Light Wines and Beer," a comedy, is due at the Woods about Tuesday or Wednesday night and "Up the Ladder" will replace the "Twist" at the Playhouse.

All other shows now running will remain. George White's "Scandals," which opened last Sunday at the Illinois, is doing big business and no doubt will continue to prosper at this theatre during its run of four weeks.

The new George M. Cohan comedy, "Two Fellows and a Girl," had its premiere here at Cohan's Grand last Tuesday night and should do well. The play has a splendid cast and is excellently acted. "Blossom Time," an operetta, opened this week at the Apollo and is doing fairly well. "The Crooked Square," with Constance Binney, was another play to have its opening this past week. It looks like this production should remain throughout the Summer. "Sally" at the Colonial is still doing good business. Only three mystery plays remain. "The Cat and the Canary" is now at the LaSalle; "The Last Warning" at the Blackstone and "The Rear Car," with Taylor Holmes, is playing at the Cort. None of these are doing what one may call good business.

William Hodge in "For All of Us" at the Studebaker continues to hold up the pace he set many weeks ago with good business at all performances. It was a splendid bit of showmanship when Hanks and Gazolla brought this play over from the LaSalle. Herbert Corthell in "Mr. Blimp" will close at the Olympic next Saturday night. Thurston, the magician, follows Corthell at this playhouse. Only two weeks more for Barney Bernard and Alexander Carr in "Partners Again" at the Selwyn.

"Hurricane," with Olga Petrova, opens at this theatre April 2. The Harris, next door, is doing capacity business with Frank Keenan in "Peter Weston." This play has registered a solid hit here and it looks like a long run in the windy city. Ina Claire in "The Awful Truth," although doing big business at the Powers, is forced to leave here on April 1, because of previous bookings of "Loyalties" due here April 2. Miss Claire's engagement was originally for four weeks only, but it was extended two weeks more because of popular demand.

LILLIAN HAS BROTHERS ARRESTED

On complaint of Lillian Lorraine, who charged them with grand larceny, Louis and Charles Wagner, furriers of 152 West 44th street, were locked up, last week, and later arraigned in the Jefferson Market Court before Magistrate Levine, who held them in $2,000 bail for examination on March 22.

The actress declared that on March 10, Louis Wagner appropriated checks aggregating $1,603 and that his brother acted in concert with him. Charles Wagner stated that she had been engaged at a salary of $1,000 per week, to entertain the patrons of the Beaux Arts, that he acted as her business manager, and that she always gave him her checks to cash.

A Mrs. Charles Wagner brought suit for divorce some time ago, and named Lillian Lorraine as co-respondent.

"MISS AMERICA" STARTING

"Little Miss America," a new musical comedy in two acts, is being groomed for an early Spring showing by the Beaux Arts Productions. It is planned to give the piece an out-of-town showing about April 15, to be brought in later to New York or Philadelphia for a run. Casting for the piece begins this week.

W. S. BUTTERFIELD MARRIES

CHICAGO, March 17.—W. S. Butterfield, head of the Butterfield Circuit, was married Thursday afternoon of this week in this city. Mrs. Butterfield was formerly in stock in Canada with the Metropolitan Players and was known as Irene Vibanna Daley.

They left for Hot Springs, where they will remain two weeks.

MUSICIANS ACT ON DISCHARGE OF MEN FROM YORKVILLE THEATRE

Meeting of M.M.P.U. Takes Up Matter of Members Losing Positions for Advocating Policy of Organization—Action Taken on Meeting of Keith-Moss-Proctor Musicians

With seven of their members having been discharged from the orchestra of the Yorkville Theatre, East 86th street on Sunday for having agitated the cause of their organization, the members of the Musical Mutual Protective Union, No. 310, which was outlawed by the American Federation of Labor, several years ago, were called upon to take drastic steps in the matter, at their midnight meeting (Tuesday) last night. The report of the members who were discharged and the cause for the discharge were read to the members and discussion was still going when the CLIPPER went to press, early today (Wednesday).

Another matter that was brought to the attention of the members was the defiance of about 100 members of 310, who attended a meeting of the musicians employed in the Keith, Moss' and Proctor Theatres, which play vaudeville and feature pictures, at the Regent Theatre last Friday morning. At the meeting of the M. M. P. U., last week a resolution was passed which prohibited members of the M. M. P. U. from attending this meeting under the penalty of being fined $300 for doing so. The report of the various picketing committees were made as to who was present at that meeting and from indications the men who attended it will be fined $300 and suspended from the organization as well.

F. Paul Vaccerelli, who is business agent of 310 was present and told the members about efforts he has been making to confer with the managers of the Rialto, Rivoli, Capitol, Criterion and Strand Theatres. He explained that he had prepared a petition signed by members of 310 who also pay dues in Local 802, which is the official organization that is recognized by Joseph Weber, president of the A. F. of M., which would authorize him to confer with the managers regarding the recognition of 310 and asking a conference on the matter of discussing the increased wage scale asked for by the M. M. P. U. He stated that he had obtained more than a thousand signatures to the petition and that he would submit that to the managers of these theatres this week.

Vaccerelli also told the members that on Sunday when the men reported that they had been "locked-out" of the Yorkville Theatre and that members of Local 802 who were not members of the M. M. P. U., had taken their places he immediately got in touch with Hurtig and Seamon who operate the theatre and requested a conference on the matter so that his men might be permitted to return to work. "They told me," said Vaccerelli, "that they had been instructed by the Vaudeville Managers' Protective Association to take this step and that the matter was entirely out of their hands. I attempted to get in touch with Pat. Casey," continued Vaccerelli, "but was unable to locate him. Now the A. F. of M., no doubt were responsible for this action, so, therefore, I am going to ask you to take steps at this meeting which will prevent a repetition of this affair," said Vaccerelli, as he concluded talking on the subject.

Stanley Lawton, who is in charge of the orchestras of the Keith, Proctor and Most Theatres, presided at the meeting held in the Regent Theatre on Friday morning. All of the contractors and leaders of orchestras of sixteen houses in Greater New York were in attendance.

The meeting was a monthly meeting that is called by Lawton for the purpose of discussing music in connection with motion pictures in the theatres. Due to the fact that the M. M. P. U. had passed the resolution penalizing members if they attended the meeting, Lawton invited Edward Canavan, who is chairman of Local 802 to be present and explain to those present their status with respect to their membership in his organization. Canavan told them that his organization was not at this time in favor of any methods which would result in a strike at this time for the purpose of increasing the wage scale of the men.

"We are not in favor of the use of a blackjack to accomplish our purpose," said Canavan. "We will wait until the M. M. P. U. gets through with firing their ammunition and then we will present our demands in the regular way in September when the present contract runs out. Until then we will wait and see what the "big noise" that the M. M. P. U. is making will accomplish.

"In the short time our organization has been in existence we have done quite a bit for our members. We prevented the phonograph people from reducing the wages of the men from $12 to $9 as they wanted. We obtained an increase of wages for the men who play at the Metropolitan Opera House. Their salary was increased from a minimum of $88 to $99.

"Then again if 802 would go on a strike we would have the support of the American Federation of Musicians and the other members of the American Federation of Labor who are identified with stage craft. While if 310 calls a strike they cannot get that support and if any member of 802 should walk out in case 310 calls a strike he will be expelled from the American Federation of Musicians.

"Now 310 are probably preparing for a strike and are marshalling their forces in that direction. They cannot touch the cash of the M. M. P. U. as the courts will not let them use it for any such purpose. There is a second mortgage of $100,000 due on the property of the M. M. P. U. in September. Now $90,000 of that mortgage is held by members of 802 who are also officers of our organization."

He concluded his talk by advising the men not to take any hasty action and that by all means in the event 310 calls a strike that they should not pay any heed to the call and remain at their work.

Prior to the meeting there were a number of pickets posted outside of the Regent Theatre who made observations as to who attended the meeting. There was a report current that strong arm and violent methods would be used to prevent members from attending the meeting. So as to be able to identify the men who were picketing in case any violence took place photographers were placed in taxicabs which passed by the pickets and took their pictures for future reference.

WARDROBE MISTRESS SUES

Rufus R. LeMaire, producer of the Shubert Vaudeville Unit, "Troubles of 1923," is being sued by E. Carrie Seiden for the sum of $850, which Miss Seiden claims is due her for salary and breach of contract.

In her complaint, filed in the Municipal Court, Miss Seiden sets forth that she was engaged as wardrobe mistress for the show at a salary of $50 per week for a period of 36 weeks. After being with the show 19 weeks, she alleges she was discharged. She is suing for the remaining 17 weeks of salary.

GUS HILL GOING TO ENGLAND

Gus Hill will sail for England early in June for the purpose of closing negotiations for the producing of "Bringing Up Father" in England and the continent. Hill has had several offers from English producers for the play and will while abroad dispose of the production rights of several other of his cartoon plays. This will be Mr. Hill's first trip abroad.

"AS YOU LIKE IT" REHEARSING

Under direction of Robert Milton rehearsals of the National American Theatre's production, "As You Like It," with Marjorie Rambeau cast for "Rosalind," which is being sponsored by the Producing Managers' Association at the instigation of Augustus Thomas, were begun Monday morning at the Shubert Theatre. The theatre was barred to those who did not have cards calling them there for the occasion. More than one hundred persons responded and the entire day was spent in the reading of parts. It will take two days to weed out the undesirable and then the rehearsals will go ahead with the set cast.

At Mr. Thomas' office it was said that four weeks will be used for the rehearsal of the Shakespearian revival and then the company will be taken out of town for ten days to two weeks before the play is brought to Broadway. A report was current that the attraction would open in New York on April 2, but, according to the Thomas office, it will be the latter part of April before New York will get a glimpse at the play. It is understood that arrangements were made with Walter Jordan to have the attraction at the National Theatre in Forty-first street when it makes its New York debut. The National, which is dark this week, it is understood, will be rented on the conditions that the tenant vacate when "As You Like It" is prepared to come in.

TWO SHOWS IN RACE FOR B'DWAY

Oliver Morosco and George Byron Totten are running a neck and neck race to beat each other into Broadway with plays that are depending upon almost similar themes to get them across. The Morosco piece is "Mon Papa," a new comedy by Thompson Buchanan, goes into rehearsal this week. Byron's piece, "Gabette," has the edge so far. It has been in rehearsal two weeks and is scheduled for an out-of-town opening in Allentown, Monday evening, April 2, after which it will be brought direct to New York. The route of this show may influence Morosco to open the Buchanan piece "cold" in New York in order to beat the other in.

Both pieces are said to have a French locale. The "Gabette" show will be a comedy, with music, patterned after the type of "The Only Girl." The central character is said to be a cross between "Kiki" and "Peg O' My Heart."

"LIGHT WINES" POSTPONED

CHICAGO, March 17.—"Light Wines and Beer," the Al H. Woods production scheduled to open Sunday night at the Woods Theatre has been postponed. Mr. Woods, believing it was not ready. According to present plans the show may open Wednesday night.

One of the best bits of advertising is putting this play before the public. The title of the piece gives ample opportunity for getting the playgoers' attention. The entrance of Woods' theatre resembles a saloon, with swinging doors, sawdust on the floor, and every detail bringing back the days before prohibition.

SUES JOE BOGANY

Joe Bogany and Bogany, Ltd., are made defendants in a suit filed in the Third District Municipal Court by Rudolph M. Olshinsky, who is suing for the sum of $643 for breach of employment contract.

In the complaint Olshinsky sets forth that he was hired to work in the Joe Bogany Troupe at a salary of $40 per week for a period of 32 weeks, ending July 1, 1923, and that the amount sued for is the 16 unexpired weeks of his contract, he having been prematurely discharged. He also claims that he is suing now because he is leaving shortly for England.

"MINNIE AND ME" OPENS APR. 2ND

"Minnie and Me," the new Zelda Sears-Harold Levey musical play in which Mitzi is to be starred by Henry W. Savage, was placed in rehearsal last week and will open in Boston on Monday, April 2. The piece will remain in Boston for a run, after which it will be brought into New York.

COSTUMERS WIN DAMAGE SUIT

The action for $10,000 damages, instituted against Alfred K. Behrens, and Faye Graham, theatrical costumers, by John J. Sweeney, administrator for Elizabeth Sweeney, resulted in a verdict in favor of the defendants when the case was tried last week by a jury before Judge Newburger, of the Supreme Court of New York County. The suit was started by Sweeney, who alleged that the defendants occupied a motor car that killed Elizabeth Sweeney, six years old, in November, 1920.

According to the complaint filed by attorneys for Mr. Sweeney, Alfred K. Behrens, Faye Graham and her husband, Victor Graham, were in an auto owned by Behrens and driven by Graham, on election night, 1920, when Elizabeth Sweeney was run over and killed at 141st street and Edgecomb avenue.

The court held that it was not definitely established that it was the car belonging to the defendants that killed the child. David Vorhaus, of House, Grossman & Vorhaus, represented Behrens and Graham, and Edward Rafterey, of O'Brien, Malevinsky & Driscoll, represented Faye Graham.

EQUITY AFTER "PEACHES" SHOW

Before George Lederer can place his musical comedy, "Peaches," into rehearsal for another try, he will have to satisfy a number of claims for salary due which have been placed in the hands of the legal department of the Actors' Equity Association by members who had appeared in the previous showing of the piece, which stopped in Baltimore several weeks ago. His only other alternative would be a non-Equity cast.

When news was broadcasted last week that Lederer was to resume activities with the piece, his name was added to the bulletin of managers whom members are prohibited from signing contracts with. It was said at Equity that Lederer will have to take up the outstanding claims before he can proceed further with the show. Lederer is an independent producer and therefore does not enjoy the privileges accorded to members of the Producing Managers' Association under the existing P. M. A.-Equity agreement.

DUNN SAILS FOR ENGLAND

Edward Dunn, general press representative for George M. Cohan, departed for England on the *Aquitania* (Tuesday) yesterday on twenty-four hours' notice. Cohan was to have gone on the trip and would have remained away until April 7, but at the last minute was prevented from sailing. Dunn will attend to several matters while in London and will then go to Paris to dispose of some of Cohan's affairs. He will be abroad about six weeks. Mrs. George M. Cohan sailed on the ship and will remain abroad until June, when she and Cohan, who is going over late in May to produce "Little Nellie Kelly" in London, will return with their two daughters, Mary and Helen, who are attending school in England.

"HUMORESQUE" A FLOP

"Humoresque," Fannie Hurst's play in which Laurette Taylor is starring at the Vanderbilt Theatre, will close on Saturday night of this week. The piece opened in New York on February 27 and has since the opening date done an indifferent business. In regard to its reception, the following advertisement appeared in the Sunday dailies: "Despite the unanimous and enthusiastic praise bestowed by the press upon Laurette Taylor for her remarkable performance as Sarah Canton in Fannie Hurst's play, 'Humoresque,' the engagement will end next Saturday night owing to lack of public support."

CRESCENT STOCK STARTS APRIL 2

Henry Duffy, the stock producer of Washington, will not take over the Shubert Crescent Theatre in Brooklyn until April 2nd, a week later than he had anticipated. Instead of "East Is West" the opening attraction will be William Anthony McGuire's "Six Cylinder Love." Regina Wallace will head the stock company which includes Lorin Raker and Martha Mansfield.

AMUSEMENT STOCKS CONTINUE QUIET—LITTLE ACTIVITY IN ANY

Loew's the Only One to Attract Notice Going to 24½ and Holding There for a Short Period—Famous Players at 87½ on Monday and Orpheum at 19⅜

Two features marked the week's operations in the aumesment securities, one of them logical and the other for no apparent reason. The logical feature was the rise in Famous-Players and the increased activity in the stock following the publication of the statement for 1922. Before the publication of the financial statement it was expected that the sheet would show earnings of almost $18 a share but great surprise was expressed when it was found that the stock had earned but $14.50 a share during the past year. The key to the situation is found in the statement of deductions for Federal taxes. In 1921 these amounted to $1,275,172, while last year they amounted to only $607,539. There is a theory, more or less sound, on the exchange, that the best time to purchase a security is immediately following a poor statement, the theorists basing their reason on the supposition that things can't go on that way forever and so must improve. In the case of a favorable statement the reverse is true. For that reason, a slight bull movement set in immediately after the Famous-Players statement was made public. The other feature of the week was the sudden bull movement in Loew's, which got under way late last week, the stock going as high as 24 at one time and showing signs of greater activity than has marked the issue for some time. A large buying movement was under way, probably due to an inside operation, and the volume of sales was greater than for a good many weeks.

Famous-Players, in spite of the publication of the statement, showed no marked increase in trading. During the week 16,700 shares changed hands, which is about normal for this issue. Opening on Monday a week ago at 86½ the issue seemed to take the bit in its teeth and went quickly to 91⅜, settling down after the publication of the statement to 87¾, a gain of 1¼ points for the week. Monday of this week saw a further decline of ¼ of a point in this issue with 1,400 shares sold, the stock at one time going to 87⅞ but settling to 87½ at the closing.

Goldwyn began to react from its recent activity, slipping back to 14,500 sales for the week after having lingered in the 30,000 class for several weeks. With the falling off in buying the price also slid slightly, opening the week at 7⅞ and going to 6¾ at which point it closed, a loss of 1⅛ points. Monday of this week seeing the issue hold firm at 6¾ with but 300 shares traded. This seems to be marking a period of rest for Goldwyn, the speculators buying small blocks to round out their holdings and prepare for the next movement, awaiting stable gossip before showing their hands.

Lowe's opening at 19¼ gained slightly up to Wednesday and then seemed to take on an added impetus, going at one time as high as 24½ only to settle back a little later and close the week at 20¼, a gain of one point. During the week 17,600 shares changed hands. Monday of this week saw the movement still in progress with 4,700 shares sold and the stock going to 20½, a further gain of ¼ point.

Orpheum continued on its way with 3,200 shares sold all week, the stock opening at 19¾ and closing at 19½, a loss of ¼ point, losing ⅛ more on Monday of this week with 300 shares traded, closing the day at 19⅜.

FIXING "JACK AND JILL"

According to reports emanating from Buffalo John Murray Anderson has the makings of a winner in his new musical comedy, "Jack and Jill," which opened there last week. A number of New York managers made the trip to witness the premiere and upon return were unanimous in that Anderson had extended his previous best as to colorful effects, settings and costumes. The book of the piece, which had been begun by Fred Isham, who died before its completion, has been finished by Otto Harbach. It is said to have many possibilities that are sadly handicapped by a lack of comedy. Augustus Barratt's score is credited with being tuneful, yet common place, the hit songs being interpolations. A few real singing voices in the cast are sadly needed to put over the numbers.

Anderson was due to open the show at the Globe, New York, last Tuesday evening, but has set it back rather than jeopardizing his chances. Harbach is said to be injecting the much needed comedy in the book and Anderson will undoubtedly make several changes in the cast before Broadway is given a glimpse of the piece. It is understood that Anderson is paying rental for this week at the Globe and is utilizing the stage for rehearsals.

DILLON BACK WITH GEST

Jack Dillon, formerly manager of "Mecca" and "Aphrodite" during the days when the latter big production broke all records for enormous receipts as well as in the days when the road theatre business collapsed and the cast was beset with severe illness, is back with Morris Gest.

Dillon will head the Moscow Art Company when the production takes to the road early next month. Dillon for a time was with the Shuberts and managed the McIntyre & Heath show until Heath fell ill and was obliged to leave the cast.

MOROSCO GOING TO COAST

Oliver Morosco will leave in May for Los Angeles, where he will begin the production of three new plays at his theatre there. The first to be produced will be "Enter the Groom," a three-act comedy by John Habble, following which will come "The Char Woman," a play in which Morosco and his wife, formerly Selma Paley, are writing. The third play will be one by an unnamed author.

"CHIVALRY" STARTS

Joseph E. Shea will place in rehearsal next Monday "Chivalry," a play by Wm. Hurlbut, author of "Hail and Farewell." in which Irene Fenwick and Arthur Byron will be featured. The attraction will be given a two week tryout opening at the Apollo Theatre, Atlantic City, on April 23. Should it prove up it will be given a Broadway presentation early in August.

KATHERINE MURRAY BETTER

Katherine Murray, a vaudeville performer and wife of Edgar Allen, of the Fox Vaudeville offices, is recovering from a serious operation performed unpon her at Hay's Sanitarium last week. Miss Murray, when she leaves the Sanitarium, will go to Maine, where she will remain until the beginning of next season.

HAMMERSTEIN TO DO NEW ONE

Arthur Hammerstein, who returned from Palm Beach on Sunday, announced that he will put into rehearsal next month a new musical show, which was written for him by William Carey Duncan, author of "The Blue Kitten." Herbert Stothart supplied the music. Hal Skelly will be starred in the show and besides him Victor Morley has been angaged.

DOOLEY OUT OF "BUTTERFLY"

Johnny Dooley has been absent from the cast of "Lady Butterfly" since last Thursday night and will probably be absent from the cast for the balance of the present week. The attraction was playing at the Globe last week when Dooley failed to appear for the Thursday night performance. The management said they received word that he was ill with pneumonia. Florenz Ames, who played the part prior to Dooley joining the show, was summoned and demanded $250 to play the role that night. He was given this money for the one performance. On Friday night Vere Richards, the understudy, appeared in the part. Saturday the management announced that Dooley would appear that night. He however failed to appear and on Monday when the show opened at the Astor Theatre, where it had moved, Dooley was still missing, with Richards playing the part that night. Two three sheet stands on the side of the theatre had "Dooley's" name blocked out, while the placards and signs on the front of the house bore his name.

Franklyn Underwood, general manager of the Morosco enterprises stated that evening that Dooley had been seriously ill but that his physician informed him that he would be ready to return late this week.

A story was current along the Rialto last Saturday that Dooley and the management had some differences as to the manner in which the comedian played his role and as a result he had walked out. This statement the management deny.

WALKER TO DO TWO REVUES

Harry Walker has placed two revues in rehearsal which are to operate over his newly organized "Cabaret Circuit." "Broadway Butterflies" and "Fads and Fancies" are the titles of the pieces, which will carry eight principals and a special orchestra of ten pieces. The revues will play Brooklyn, Philadelphia, Atlantic City, Pittsburgh, Baltimore, Richmond and Chicago. They will play two weeks in each cabaret which will give the revues playing the circuit a fourteen-week season. In some instances they will play repeat dates. As soon as these two are launched several others will be placed in rehearsal to travel over the same chain of cabarets.

COOKE WITH MOROSCO CO.

Charles Emerson Cooke has been appointed publicity director for the Morosco Holding Company, succeeding Louis Macloon, who resigned recently to assume the reins of the Cosmopolitan Film Company publicity forces. Cooke has been doing the publicity for Oliver Morosco for "The Sporting Thing to Do," which closes at the Ritz Theatre on Saturday night.

FLORENCE REED GOING ABROAD

Florence Reed at the conclusion of her engagement in "Hail and Farewell" at the Morosco Theatre is going abroad for a three months' vacation. Miss Reed has been ill since closing in "East of Suez" at the Eltinge and figures that a vacation will put her in shape to tour in "Hail and Farewell" next season. She will sail on March 31st.

BELASCO AT LAMB'S CLUB

David Belasco made his first appearance at a Lamb's Gambol, in the Lamb's Club, last Sunday night in three years. Mr. Belasco had been a member of the Lambs for twenty-five years up to the time of the actors' strike in 1919, when he resigned. As a result of his appearance at the Sunday night frolic members of the club are circulating a petition asking him to rejoin the club.

STOCK RECORD EQUALLED

BALTIMORE, March 19.—"Abie's Irish Rose," which closed at the Academy of Music last Saturday, equaled the stock record held by the play in Washington, when it concluded a twelve weeks' engagement. It was presented both here and in Washington by Henry Duffy, who is the husband of Ann Nichols' author of the play.

PHILA SHOWS TAKE BIG DROP

PHILADELPHIA, March 19.—The effect of the Lenten season has been keenly felt among the attractions here last week. Aside from Jolson in "Bombo," Royce's "Cinders" and "The Music Box Revue," which divided the real money, if there was any in sight, leaving but meagre takings to the remaining hold-overs. Were it not for the business of these musical shows the week would have gone down in history as the worst of a none too good season. Business has fluctuated now and then, but had too much of a handicap to overcome the bad business of the early season. Unless things pick up after Easter the legit season will close a month earlier this year than ever before.

The only new attraction here this week is Nazimova in "Dagmar," which opened tonight at the Broad. The play came direct from New York, where it failed to excite any especial interest, and its future here is also problematical. Nazimova has many admirers among local theatregoers, but even these would not volunteer that "Dagmar" was the best play in which the actress had appeared. Its newness, however, coupled with the star's popularity, may count for something during its stay here.

"Cinders," the Royce musical comedy, by Clark and Friml, has entered upon its last week at the Garrick and will go direct to the Fulton, New York. Nothing has been slated to succeed it here, which may mean that the house will remain dark for Holy week.

Jolson is also in his second and final week of "Bombo" at the Shubert. This house, too, may remain dark for the week preceding Easter.

"The Music Box Revue" continues to do banner business at the Forrest and looks as though it is in for a run. The piece has taken the biggest grosses on its first two weeks here than any other musical show this season.

"Blossom Time" continues to hover around $12,000 at the Lyric, despite the fact that it has been there for twenty-one weeks. This figure is said to show a good profit for the production, which is scheduled to depart in three weeks.

"The Cat and the Canary" has slipped back on its takings and may depart from the Adelphi at any time, while "Passions for Men" has also dropped in its gross takings at the Walnut. Both shows have been here for some time and did remarkably well in their early weeks.

"JUST APPLES" FOR BROADWAY

"Just Apples," which was put on by the students of Polytechnic Preparatory School at the Academy of Music, Brooklyn, on March 9 and 10, has been taken over by Arthur Hammerstein for immediate production. The book and lyrics are by William Carey Duncan and the music by J. Fred Cootes.

Poly Prep puts on an amateur show every year, the production last year being staged by Ned Wayburn. Briggs French, who has been staging many of the amateur shows in and around New York, staged "Just Apples," the show meeting with a wonderful reception by the press of Brooklyn.

JOE MARKS

Joe Marks is appearing at the Columbia Theatre, 47th street and Seventh avenue, New York City, this week, and is the fastest comedian in burlesque. Marks is now being starred with his own show, "Youthful Follies," under the management of William S. Campbell, who three years ago paid $3,000 for the release of his contract. It is claimed that this is the largest amount ever paid to a burlesque manager, from another, for a performer's services.

Mr. Marks writes and produces books and numbers and is credited with originating and introducing some wonderful scenes and novelties. He is now completing a three years' contract with Mr. Campbell.

Next week Marks will be seen with his show at the Casino Theatre, Brooklyn, N. Y.

THREE POPULAR PRICED CIRCUITS WILL START EARLY NEXT SEASON

Scarcity of Road Shows, Demand for the Spoken Play and Refusal of Public to Pay High Prices Responsible for Three Dollar Top Circuits

According to present plans three popular priced circuits will be in operation next season. The scarcity of the road shows routed this season in the six districts is said to have created an appetite for theatrical entertainment and the managers intend cashing in on this condition post-haste. A too steady silent drama menu has awakened a desire among the yokels to have their dramatic entertainments hereafter served "in the flesh." Hence the heads of at least three circuits intend cashing in on their desires.

All three circuits will operate at $1 top, one of them being devoted exclusively to negro musical shows patterned after "Shuffle Along" and "Liza," which have already demonstrated their ability as money getters both in the metropolitan districts and neighboring bucolic precincts.

The circuit which will propel these negro songs and dance shows is the newly organized Syndicate Attractions Circuit, Inc., which will be the first to launch the experiment, the opening date having been set for June 1. The promoters argue that since they are to specialize in musical shows their commodity is typical summer entertainment and see no reason for delaying their opening until autumn.

The circuit plans to operate a chain of twenty theatres, mostly in towns throughout the South, and will have a similar number of attractions which will play week stands twice during the season. This will provide a forty-week season for each show routed through their booking office. The latter will be conducted after the principles of the Affiliated Theatres Corporation in that it will charge a $50 weekly booking fee for attractions and theatres operating on this circuit. Although the deal was not closed last week, it is possible that I. N. Herk, who fostered the ill-fated unit circuit, will become general manager of this new circuit.

The second to start operations will be launched by Gus Hill and several others who have been pioneer producers of road shows. The latter group will offer musical comedies, musical revues and legitimate plays that have already done service on Broadway but which have never been done in the cities to be included in this new circuit. Associated with Hill in this venture will be A. G. Delamater, Coutts and Tennis, George M. Gatts and others. The productions will be made with inexpensive casts and the shows and effects will be leased outright from their original producers at a figure that will allow a fair margin of profit for the producers. In addition to these reproductions, Messrs. Hill, Delamater and Gatts will experiment with new plays and should they prove successful over this "pop circuit" they will be recast for Broadway runs.

Then, too, the Shuberts are contemplating a third circuit to replace the now defunct unit circuit next season. According to present plans their circuit will be limited to eighteen weeks and the shows will consist of former Winter Garden successes in addition to many other musical pieces that have been done on Broadway by the Shuberts in the last decade. This circuit, however, will not go into operation until September.

The scarcity of attractions that has been prevalent this season has been due to the unwillingness of the producer to take a long chance by paying the almost prohibitive transportation rates. In week stands this is not as keenly felt as along the one-nighters. In order to cope with conditions some of the "turkeys" that started out this season tried to raise the ante to $1.50 and $2 and thus discouraged local theatregoers who do not come by their moneys as easily as folks of the metropolitan district and can not see the high price idea.

The heads of the three circuits are watching with no little amount of anxiety the campaigns both the Producing Managers' Association and the Actors' Equity Association have launched to accomplish a lower railroad rate for travelling companies. They base their arguments that the railroads are continuing on a war time rate schedule which had been put in vogue when the U. S. Government took over the operations of the railroads, and that despite the fact that they have long since passed back to their former control the railroads have not reduced the fares and other transportation rates.

ANOTHER UNIT SHOW SUIT

Ella Golden filed suit last week against Lew Fields for the sum of $1,000 through her attorney, David Steinhardt, alleging that the money is due her for salary and breach of contract in connection with an engagement for the Shubert Vaudeville Unit, "Snap Shots."

In the answer filed for Fields by House, Grossman & Vorhaus, the producer claims that Miss Golden breached her contract when she did not fulfill her agreement to abide by certain conditions and terms, etc.

BRADY TRIAL SET FOR APRIL 6

William A. Brady and three of his actors, May Hopkins, John Cromwell and Jack Grieves, appeared in the Court of Special Sessions before Justices Freschi, Herbert and O'Keefe on Monday and pleaded not guilty to giving a performance of the play, "La Flamme," in the Playhouse on Sunday, February 12. They are accused by Dr. Bowlby, president of the Lord's Day Alliance, with violation of the Sunday law. The trial of the case was set for April 6.

WOODS HAS STOCK CO.

WASHINGTON, D. C., March 19.—Al H. Woods and George P. Marshall have taken over the Belasco Theatre here and are operating a summer dramatic stock company. Last week the company played "The Demi Virgin," with Hazel Dawn appearing in the title role.

SWOR MINSTRELS GOING OUT

The four Swor brothers, Bert, John, Al and Jim, will head their own minstrel company next season, the company to be known as Bert Swor's Big 4 Minstrels. Bert Swor was formerly principal comedian of the Al G. Field's Minstrels and is familiar to most lovers of blackface comedy.

The other three brothers are also well known blackface characters, and a competent company of artists will be chosen to support the Swor brothers in their show. Henry J. Sayers, late manager of McIntyre & Heath's minstrel-musical comedy, "Hello Alexander," is directing the work of organization of the company.

COHAN CASTING "ROSIE O'REILLY"

George M. Cohan is active in engaging the cast for his new musical show "The Rise of Rosie O'Reilly," which will open at the Tremont Theatre, Boston, early in May for a summer engagement. Those who have been engaged are Emma Haig, Mary Lawlor, Dorothy Whitmore, The Glorias, Betty Hale, Eddie Russell, Bernice Spears and Muldoon and Franklin.

Cohan supplied the book and music for the play. The tunes are exceptionally tuneful and indications are that several of them will be "sure fire" hit numbers. Julian Mitchell will stage the show under the direction of Cohan. The rehearsals will begin at the Liberty Theatre on April 16. Cohan has had three hits in a row which started at the Tremont.

WYNN GOING TO COAST

Ed Wynn will begin a third season's tour in "The Perfect Fool," late in August which will carry him to the Pacific Coast. He will conclude the present season's tour in Rochester, New York, late in June. Wynn is now playing at the Colonial Theatre, Boston, where he will conclude an eight-week engagement on March 31. He will then play Brooklyn, Newark, Baltimore, Washington and other Eastern cities. The entire company which is with "The Perfect Fool" this season will tour with Wynn when the show goes out in the fall. Wynn is now at work writing a new show, which he will present in New York during the season of 1924-25.

"THE EXILE" COMING IN

"The Exile," a drama by Sidney Toler, in which Eleanor Painter and Jose Ruben are featured, will probably wend its way into a 42nd street theatre on Easter Monday. A representative of a producer-theatre manager went to Washington last week to look the show over and made a favorable report on the attraction. The production is presented by a group of box office men who in conjunction with the two featured members of the company, financed the play.

HILLIARD SHOW OPENS APRIL 2

Mack Hilliard, treasurer of the Selwyn Theatre, who has turned producer, will present his first play in Springfield, Mass., on April 2nd. The original title of the play, "The House," by Glen McDonough, was changed to "Within Four Walls." Should the show promise the play will have a New York premiere late in April.

"SHIEK'S LOVE" TOURING

O. E. Wee is presenting "The Shiek's Love," formerly known as "Desert Sands," which was written and produced by Wilson Collison, at the Princess Theatre several years ago, on a tour of the one night stands. The show has been rewritten with the original cast increased from four to ten people. The play opened last Thursday night in Allentown, Pa.

CASTING "THE FIRST THRILL"

George Leffler has engaged Minna Gombel and Walter Abel for the cast of "The First Thrill," a play by Beulah Pointer, which goes into rehearsal this week. W. H. Gilmour will stage the production, which opens at the Apollo Theatre, Atlantic City, on April 16.

JUDGMENT AGAINST AFFILATED

The Eldredge Company of Brooklyn, show printers, obtained a judgment last week of $1,531.38 against the Affiliated Theatres Corporation. The poster company recently filed suit to recover money due for various printing done for the Affiliated Theatres Corporation.

FLORENCE HEALEY

Dainty Florence Healey, the clever juvenile singer and dancer, who is being featured as an added attraction by numerous managers of first class picture houses in the East.

EQUITY RULES AGAINST PRODUCER

Pending the results of a conference which has been going on for two days between officials of the Actors' Equity Association and A. P. Waxman, producer of "Lola in Love," the opening date of that production in a New York theatre has not been set.

Waxman last week announced that he had engaged Charles Purcell to succeed Hal Forde and Francis Cameron to succeed Fay Marbe, both of whom were with the company on its initial tryout in December and held run of the play contracts with F. C. Coppicus, the original producer.

The Equity people sent for Waxman on Monday and informed him that he must continue both these people in the play, whether he cared to have them or not; that it would not be necessary for them to work for him unless they chose to, but that he could not replace them, whether or not they cared to remain with the show.

Waxman informed Frank Gilmore, Paul Dalzell and George Trimble, who were the Equity representatives at the meeting, that he had taken the play over from Coppicus and was endeavoring to get it started. He told them that he had not signed contracts with either Forde or Miss Marbe, even though they had remained with the attraction and rehearsed in it after he had taken it over from Coppicus. He said that their ruling with respect to the status of the two people was arbitrary, for in case these people decided that they would not care to continue with the show, he would not be able to employ anyone to take their place. He said that they replied to him that was the stand of the organization on the matter and that he would have to abide by the ruling if he wanted to present the show.

Prior to taking over the show from Coppicus, Waxman was the former's general manager. When his employer decided to abandon the show, Waxman obtained the attraction under the conditions he pay for the production cost. He then procured William Morris to rewrite the book and recently gave a special performance at the Times Square Theatre as a result of which he obtained financial backing for the venture.

Shortly after this performance Waxman announced that he was going to add a chorus to the attraction and that he had engaged Purcell and Miss Cameron to play the principal roles in the show. He also announced that the attraction would be the first attraction at the New Dresden Theatre on the New Amsterdam Theatre roof beginning April 2.

As soon as these announcements were made he was summoned to appear before the Equity heads and asked to explain why he had not kept the two original principals.

Waxman will hold another conference with the Equity officials today (Wednesday), at which he expects to get them to modify their stand in the matter so that he will be able to prepare for the opening of the show Easter Monday.

JAP DANCER BANKRUPT

Michio Itow, the Japanese impressionistic dancer, who has appeared in a number of productions and later conducted a dancing school, where he instructed other artists in the intricacies of Japanese and other national dances, filed a voluntary petition in bankruptcy last week, naming his liabilities at $10,296, with assets listed at $50.

Itow made his first Broadway appearance several years ago as a featured dancer in one of John Murray Anderson's elaborate revues at the Palais. He later assisted Anderson in staging the ballets in an earlier "Greenwich Village Follies." Itow also promoted and produced "The Pin Wheel Revue," which appeared at the Earl Carroll Theatre last summer.

"CRIMSON GLOW" GOING OUT

"The Crimson Glow," a new melodrama in three acts by B. J. Edwards, is being rehearsed for the road, to be sent out by Saul Gruenwald. The cast includes Frank Finnerty, Marjorie Weston, Harold Brady, Teresa Caslova, Alfred Pandolphi, Mae Sullivan, Norma Dineen, Grace Clarkson, Charles Grimaldi and Sam Hetherington. The piece is scheduled to open in Altoona, Pa., Monday, April 2.

VAUDEVILLE

BENEFITS AND BALLS FOR N.V.A. WEEK

SPECIAL AFFAIRS FOR EACH CITY

In addition to all V. M. P. A. theatres donating their receipts for the entire week of April 1 to April 8, to the sick and charity fund of the National Vaudeville Artists' Club, several other features outside of theatres are now being arranged throughout the country, which are expected to add vastly to the increasing of the fund during "N. V. A. Week." Most of these will take the form of balls and pageants in hotels and dance halls in the various cities. Special benefit performances are also to be held throughout the country.

In Los Angeles, a monster benefit performance is being arranged at the Philharmonic Auditorium for Monday night, April 16. The committee in charge of this is headed by Ben Piazza, of the Orpheum Circuit, as chairman, and includes the Los Angeles representatives of Marcus Loew, William Fox, and Jesse Lasky, in addition to Joseph Schenk, Winifred Sheehan and Harry Singer.

An "N. V. A. Ball" is being planned for every city in which a V. M. P. A. theatre is situated, including the various boroughs of New York City. Four carnival balls have been arranged by a joint committee of the B. F. Keith, Marcus Loew, F. F. Proctor, William Fox, B. S. Moss and Frank Keeney, circuit managers throughout the city; two in Brooklyn, one in the Bronx, and one on the East Side of Manhattan.

In Brooklyn, the affair will be held on April 3, at the 23rd Regiment Armory, at Atlantic and Bedford avenues. This will be held by a committee headed by W. V. Kerrigan, manager of Keith's Orpheum. In the south part of Brooklyn, another ball will be held on the same evening at Arcadia Hall. Ben Blatt is in charge of this committee. Blatt manages the Bushwick Theatre.

The "N. V. A. Ball" in the Bronx will be held on April 10, the Tuesday evening following. Al Darling, Henry Loew, C. C. Eagen, J. Fortheringham, and all the Fox theatre managers are in charge of this affair.

The Manhattan affair will be an Easter ball, and will be held in Palm Garden on East 58th street. The committee arranging this affair includes Sol Levoy, John Buck and the Keith, Proctor and Loew managers.

Chicago will also have its full quota of benefits and balls. The committee on arrangements for the Windy City consists of Marcus Heiman, chairman; C. S. Humphreys, Charles Bray, Mort Singer and Aaron J. Jones.

Similar committees have been appointed in all large cities. A tremendous sum is expected to be realized as a total from all these affairs for the benefit of the N. V. A.

ACTS GET ORPHEUM BOOKINGS

Renee Roberts, with Geirs-Dorf's Symphonists, have been booked over the Orpheum Circuit and opened in St. Louis, on Sunday, March 18th . Thus far, the act has contracted for seven weeks.

Myers and Hanaford have been given a route over the circuit, and will open in Kansas City on March 25.

VIOLA MAY IN KEITH VAUDEVILLE

Viola May, the English comedienne, will be seen in Keith vaudeville shortly in a new act by Mae Tully, called "Daffy-Jill." She will be supported by three people.

PRICE SUES THE SHUBERTS

George Price, late of the Shubert Vaudeville Circuit, brought suit last week against Lee and J. J. Shubert for $300,000 for alleged breach of contract.

In his complaint filed in the Supreme Court, Price alleges that he entered into a five-year agreement with the Shuberts in September, 1922, and that on February 19th, last, he was discharged without reason. He declares that his dismissal will damage him to the amount of $300,000 in the next four and a half years.

The comedian had a contract with the Shuberts with a sliding wage scale ranging from $700 per week to $900, the extra $200 being in effect when playing Shubert vaudeville. Price appeared in various units shows as an added attraction to strengthen them and three weeks ago came to New York with the Lean-Mayfield unit, owned by the Shuberts, and entitled, "The Blushing Bride." Price arrived at the Central Theatre just before the Monday matinee and failed to see his name properly billed as per agreement, being that his contract called for headliner's billing when playing vaudeville. After an argument with the management Price left the house before the Monday matinee, and his contract was subsequently cancelled by the Shuberts.

The Shuberts claim that Price breached his contract when he walked out of the theatre.

HODGDON MEMORIAL DEDICATION

A memorial tablet to the late S. K. Hodgdon, who was general booking manager of the Keith Vaudeville Exchange, will be dedicated in Keith's Palace Theatre on April 6th, which day will mark the advent of one year since his death. This tablet is being donated by members of the National Vaudeville Artists' Club, through members' subscription, the amount of the subscription being limited to one dollar from each person. Thus far, almost $2,000 has been contributed, and the subscriptions are still being made and will be up to the week of the dedication.

Following the dedication ceremonies at the Palace Theatre, the tablet will be placed in one of the walls of the National Vaudeville Artists' clubhouse.

WEISS IS ASTORIA MANAGER

Fred Weiss, who has been an executive in the Loew western office, will come East to succeed Michael Glynn as manager of the Astoria Theatre, Queens. Glynn has managed the house since it was erected by Glynn and Ward a year and a half ago. The theatre recently passed into the hands of the Loew Circuit. Glynn is resigning from his post to superintend the construction of his new theatre in Patchogue, which will be ready next season and will operate as a Keith "big-time" house.

NEW ORPHEUM FOR BAY CITY

CHICAGO, March 17.—The Orpheum Theatre at Bay City, Michigan, will be torn down and a new theatre erected on this site. The Butterfield Circuit have purchased two pieces of property adjoining the site on which the present theatre is standing so that the new house will be much larger, with a frontage of 150 feet on the main street and a depth of 100 feet. The new theatre will have a seating capacity of 1,500 and will cost $250,000.

SHUBERT GARRICK CLOSING

CHICAGO, March 17.—Next week will be the final week of vaudeville at the Shubert Garrick here. "The Midnight Rounders" is the closing attraction. The Garrick will remain dark for one week and will reopen on April 1 with "Tangerine." Thereafter this theatre will offer standard musical productions.

The closing of the Garrick marks the end of Shubert vaudeville in Chicago for this season.

FILM STARS ON ORPHEUM CIRCUIT

FIFTEEN IN WESTERN HOUSES

Vaudeville, the Orpheum Circuit in particular, has been the savior of many a picture star this season, and up to now, over fifteen stars have been and are appearing on the Orpheum Circuit, where they have been found very successful in drawing business. Harry Singer, the coast representative for the Orpheum Circuit, has been responsible for the appearance of most of these, and the appearances of the great majority of them is being confined to the coast theatres. A few have ventured to the Middle West and the East, even into New York, but in the last, while some have had good acts, few have been as successful in box-office attractions as they have been on the Orpheum Circuit.

Singer is on the lookout for even more featured members of screenland, and the latest possibility is William Desmond, who is dickering at present with the booking office. Among those who have been appearing on the circuit are Theodore Roberts, Henry B. Walthall, Bessie Barriscale, Marc McDermott, John Davidson, Harry Carey, Mildred Harris, Mrs. Rodolph Valentino (Jean Acker), Dorothy Davenport (Mrs. Wallace Reid), Vera Gordon, Louise Huff, Houdini, William Faversham, and Lou Tellegen might also be included in the category of film stars. The major portion of these are still playing.

SOUTHARD APPOINTED TO N. V. A.

J. Irving Southard assumed his duties as assistant secretary to Henry Chesterfield, of the National Vaudeville Artists Club, at 229 West Forty-sixth street. Mr. Southard takes the position left vacant by the sudden demise of William Stuart. Southard is well known and very popular among the members of the N. V. A., having for years been an artist himself. In fact, he asked Lewis and Gordon to release him from the act known as "Yes Means No," in which he was appearing, in order to take the position. Southard is also well known to the legitimate field, having been seen and associated with productions presented by A. H. Woods, George M. Cohan, and many others.

LIBMAN WINS IN HORWITZ SUIT

A. L. Libman, insurance broker of West 57th street, was given a verdict and judgment in his favor against Arthur J. Horwitz, vaudeville agent, for the sum of $441.20.

The insurance man claimed that he advanced some money for a premium on a policy for Horwitz and was never reimbursed for his expenditure. This was last June, and recently Libman filed suit to recover the money in the Third District Municipal Court.

ATLANTIC CITY OPENS MARCH 26

The Globe Theatre, Atlantic City, will open its season of Keith vaudeville on March 26, playing full week stand. Eddie Darling will book the house. The opening bill will be topped by Pat Rooney and Marion Bent, with their revue, while other features will be Ben Bernie and Band, Ruth Roye, Grette Ardine, Bernard and Garry, and Davis and Pelle.

LEW POLLACK IN ACT

Lew Pollack, songwriter, has joined the vaudeville act of the Mellette Sisters, playing the Keith time. In private life, Helen Mellette is Mrs. Lew Pollack.

N. V. A. COMPLAINTS

Joe Rolley has filed complaint against Hughes and Debrow, alleging that the latter act is infringing on his material.

Alice Nelson complains against De Lorto and Company, claiming that they are infringing on her "alarm clock in the audience" bit.

Harry Delf has complained against Audrey Maple, stating that Miss Maple is using his song about "The Alarm Clock."

Creedon and Davis allege that Whalen and Jans are infringing on their line, "I'll smash you," and have filed complaint to that effect.

REISENFELD OPENS APRIL 1

Dr. Hugo Riesenfeld, managing director of the Rivoli-Rialto theatres, will open a two weeks' engagement at Keith's Palace on April 1, where he will be seen with a symphony orchestra of over sixty men, selected from the best of the musicians in the Rivoli and Rialto orchestras. The act will run for over thirty minutes and will be presented at an hour in the Palace program which will permit them to continue their work at the Rivoli and Rialto and not interfere with their routine work.

ORPHEUM POLICY CHANGES

DES MOINES, March 19.—The Orpheum Theatre here will undergo a change of policy beginning with the week of April 1. The house will then play five acts and a feature picture, giving three performances a day. It now operates under the Orpheum big-time policy, consisting of eight acts, two shows a day, and a full week stand. When the change of policy goes into effect, it will continue to be a full week stand.

HERON AND CROAKER RESIGN

James Heron left the Columbia Theatre, Far Rockaway, last week, resigning his capacity as manager, to join the Walter Mains' Circus as treasurer, which will open its season shortly. Jack Croaker, assistant manager to James Fortheringham at Moss' Franklin Theatre, resigned from that position at the same time, and is also joining the Mains' Circus.

NEW ROEHM & RICHARDS ACTS

Roehm and Richards presented a new novelty act, entitled "Snappy Bits," at Proctor's 125th Street Theatre on Monday. The act is headed by Land's Phonograph Orchestra, who make Emerson records. On Thursday this concern will present Ray Midgley and Company, two men and three women, in a musical revue, entitled, "The Red Pepper Revue," at Keith's Theatre, Jersey City.

TUCKER SIGNED FOR REVUE

Sophie Tucker will leave vaudeville next month, having been engaged by Ackerman & Harris to be featured in a new revue which they will produce at the Century Theatre in San Francisco, scheduled for opening on April 14th. Ted Shapiro and Jack Carroll, her two pianists, will appear in the revue with her.

MURDOCK RETURNING TO N. Y.

J. J. Murdock, general manager of the Keith Vaudeville Exchange and circuit of theatres, will return to the Keith offices on Friday after an absence of over a month in Palm Beach, Florida. Pat Casey, head of the V. M. P. A., and of the Pat Casey Agency, who went with him, will return at the same time.

BARNES SUES UNIT PRODUCER

Gene Barnes, actor, filed suit last week for $1,000 against Joseph M. Gaites, producer. The action is in connection with Gaites' Shubert Vaudeville Unit; "Gimme a Thrill," for which Barnes alleges he was hired and worked in, but not paid, as per contract entered into on August 8, 1922.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Seems as though the patrons are being weaned away from the eight and ten-act bills they've been accustomed to see, this week's cancellation being Margaret Irving and William Seabury, who were not replaced. Emma Haig, playing at another house, was unable to move her act down in time, to fill in as expected.

Rupert Ingalese, "one of the world's finest jugglers," (which we doubt) opened the first half with an offering that apparently was meant to be a knockout of its kind. It might be in England, but hardly so in big-time vaudeville circles in this country. Assisted by two flunkeys and Miss Angela Grey, pianist, Ingalese did about fifteen minutes of nervous stalling, juggling of the ordinary sort for the most part.

The second spot was jazzed up a little by Fred Bernard and Sid Garry, "Southern syncopators," who did several Dixie songs, as well as a few impressions of well-known stars. Done up as high brows, they sell their line well, working in a few steps also.

One of the most entertaining ventriloquist turns on any vaudeville circuit, Walter and Emily Walters, dispensed a few laughs and always held the house in strict attention every moment they were on. Being that there are four characters interchanging their conversation, the act never threatens to become monotonous, but steadily improves. Both have pleasing personalities, excellent control of their face and throat muscles, and the crying baby bit done by the girl is one of the cleverest and most sure-fire things ever done by a ventriloquist.

The first half was closed by Anatol Friedland in a new revue entitled "Anatol's Affairs of 1923," staged by Ned Wayburn. As usual Mr. Friedland was at the piano, and the first half of the revue was a series of dances and some songs. The latter part of the offering was the old song stuff, the girls symbolizing the different song titles. A stage with shut-in and steps leading down is the set draped with cycs and other novelty drops. The high spot was hit by Miss Alice Manning, who did a sensation eccentric dance number as 'Jigger."

The second half was opened by Marga Waldron, premier danseuse, with George Halprin, pianist, in a routine of classical dancing equalled by few dancers doing such single turns. Notwithstanding the fact that she followed the Friedland act, with much dancing, Miss Waldron steadily came to the front for a decided hit by her own particular style of artistry. She opened with a Spanish toe dance and followed with a "Hungarian Rhapsody," "A Tragedy Dance" and eccentric toe dance Mr. Halprin filled in the intervals with excellent piano solos done with unusual technique.

The first straight comedy turn of the show, Will Mahoney, found the audience ready to laugh if given only half a chance. He opened with a new Spanish comedy song, and then did his usual stuff, overdoing his old comedy song about "himself." When Mahoney first played this house he did about twenty-five different bits to get the laughs; now he is wise to the fact that a few things done well puts him over just as strong.

The next to closing spot brought the name of Mrs. Rodolph Valentino if not much of an act. The sketch entitled "A Regular Girl," is done by two men and a girl in addition to Mrs. Valentino. The locale is a bachelor's apartment, and Mrs. Valentino slips one over on the old boy when she makes him believe that she has aided his sister to go wrong by way of revenge for having done as much for her sister.

Victor Moore-Emma Littlefield & Co. closed the show in "Change Your Act," the comedy being taken up hungrily by the patrons. M. H. S.

CENTRAL

"The Whirl of New York" is playing a return engagement at the Central this week, being one of the few units strong enough to perform this feat. Of course it is the great comedy work of Roy Cummings and the able assistance of the rest of the cast that allows the show to repeat.

Ann Toddings, assisted by the chorus, comes out following the prologue and sings a song that doesn't mean a thing. I believe we said this once before but it is still true. This is not taking anything away from Miss Toddings as she has a good voice and makes a good soubrette

Florence Schubert and a grand piano come next. Miss Schubert is very good-looking and refined. That is why she is billed over the piano. The piano is probably billed because it has nice legs. Miss Schubert is not booked for the same reason. No. She sings and plays her own accompaniments. Her best efforts are a parody, rather inconsequential written to a medley of popular and once-popular tunes and her closing number in which she takes a high note that is always good for applause.

The Purcella Brothers scored heavily to-day, their ankle-chained-to-ankle dance at the finish proving a knockout. Of course they sing several songs, clowning as they go, but this is forgiven when the boys start to dance. They do some great work and deserve all the applause they get and more.

Joe Keno and Rosie Green, doing their postman act, keep the laughs coming fast. Keno uses some good pieces of business and gets everything over while his partner works well with them. It is remarkable that this act does not use the gag about the Postman being mistaken for a civil war veteran, inasmuch as Keno wears a postman's coat. Many acts use it with less provocation. The finish is strong and the laughs are sustained throughout.

Kyra, oriental dancer extraordinary, assisted by Raffaelli, gives as fine a performance of this kind as has been seen here for some time. Kyra is fortunate in possessing a beautiful form and besides this she uses it to the best advantage, displaying her charms judiciously and uses costumes that do everything possible to enhance them. Her arms are fine and the act is finely conceived and prettily set. The Burmese dance and the girl in the vase are both fine pieces of thorough workmanship.

Roy Cummings assisted by "Billie" Shaw completed the first part of the entertainment. Cummings is a performer of the first water. A tumbling, singing, dancing clown who knows where a laugh should go and gets it. Every movement he makes is done for a purpose and his face is unusually mobile, his range of expression being larger than that possessed by the ordinary comedian. His falls are wonders, the principal wonder being how he escapes killing himself. He has added a prop piano to the act and seemed greatly astonished on Monday when it didn't work as he expected it to. He broke it anyway, after three tries, which seemed to satisfy him.

The second half consists of the former musical comedy, "The Belle of New York" in capsule form. It is sustained by the clowning of Cummings and the fine work of "Billie Shaw," Clarence Harvey, Joe Keno and the rest of the cast. The dance done in the third scene by Kyra is also one of the features of the second half. The show is fine, with few weak spots. Miss Toddings is given a further opportunity to work in this half and uses it to advantage. Jack Keller sings several numbers. C. C.

RIVERSIDE

A nine-act bill with little to differentiate from a routine vaudeville show, ushered in the new week here on Monday. Phenomenal as it may seem, this house, which has slipped a cog or two in attendance since Lent, played to near capacity.

Alfred Farrell, assisted by a young woman, opened the show with a novelty, in which both improvised landscapes and other pictorial effects from silks and satins. A mammoth frame, after the fashion of a motion-picture screen, was used as a background for the pictures. Although several have attempted this stunt in a small way, Farrell has been the first to make an entire act of it. The young woman also sang and displayed a pleasant singing voice.

Lou Miller and Alice Bradford got over nicely in second spot in their happy mixture of songs and dances, which they have incorporated into their delectable offering, "Typical, Topical Tales."

Franklyn Ardell and Company was the usual comedy hit in "The Wife Saver." Ardell manages to bundle a lot of humor into his sales talk. He is supposed to be a gyp real estate agent that is trying to dispose of real estate. He is selling it by the foot, but the sort it is would better be disposed of at so much per gallon, inasmuch it is only seeable at high tide. While in a heated discussion with a supposed customer a young lady walks in with a letter of introduction. It develops that she is a deaf and dumb stenographer, who depends upon lip reading for her notes. Ardell phones his wife he will be detained that evening at the office and afterwards dates up a "vamp" for a wild party. The "dummy" finds her tongue, frustrates the date and sticks Ardell up for $100 as a fee. She is a professional wife saver and home protector.

Harry Breen, the nut comic, wowed them with his familiar routine of buffoonery and neighborhood chatter. He wound up with his extemporaneous songs, in which he frames his verses to fit members of the audience. Despite the fact that Harry has been doing this stunt for years, the audience here ate it up.

The Biltmore Society Orchestra, featuring Willie Creeger, the drummer, were enthusiastically received in a number of instrumental selections. This orchestra, which is an especially good combination, has been contributing dance music for New York's smart set over at the Biltmore and couldn't resist the current epidemic for orchestras in vaudeville. It is an eleven-piece combination, in which brass predominates. For an opening number they played "November Rose," behind a scrim upon which a stereoptican flower effect was used. They followed with "Burning Sands," "Biltmore Request" and wound up with "Selected Melodies," which proved to be a medley of popular hits. For an encore they responded with "Parade of the Wooden Soldiers" and "Chicago," after which they were compelled to beg leave in order to return to the Biltmore. The boys utilize special arrangements and use a marimba in most all of the numbers. The drummer incorporates comedy stunts in his work that are genuine laugh-getters.

Redmond and Wells were thoroughly amusing in a skit called "The Gyp," while Jack Norworth was another pleasant feature in his songs and comedy remarks.

Maryon Vadie and Ota Gygi, assisted by the Portia Mansfield Dancers, combined concert features with artistic terpsichore. Perhaps Miss Vadie's best number was the jazz cake-walk on toes, while Gygi played two selections on the violin which were warmly received.

Kay, Hamlin and Kay closed the show with acrobatics and bounding. E. J. B.

COLONIAL

When J. J. De Wald managed this house he set about taking it out of the "dead" class, and building up the business to a point where it could be classed with the best paying Keith houses. He was doing this successfully, and now Luther Gobel, who is now managing this house, De Wald having been transferred to the new house in Fall River, is proving worthy of being his successor by continuing the good work. Last Monday afternoon's business was a record-setter, and the business for this opening matinee went way over the mark set last week. Gobel, heretofore, was hiding his light as the assistant manager at the Orpheum. It's fine to see a good man being given a chance to show his worth, and if ever anyone made good in managing a Broadway house, it certainly is Luther Gobel, who is making good every day of the week.

The bill reads like a very good one from start to finish on paper, but at the Monday matinee performance, the first half moved along slowly to a certain extent, and the second half was just one continual punch. A re-arrangement of two of the acts rectified this for the Monday night show. The Sterlings gave it a start good enough for any bill, in fact, a faster one than any opening act has given a show here.

Mabel Burke assisted Lucille Dumont at the piano and vocally, pleased with her novelty song cycle. The closing bit with the films giving action to the song lyrics might go better with later songs.

Pinto and Boyle kept the applause coming long after the lights were out, but didn't reappear for an encore, although they could easily have taken one. The banjo player is a marvel, and the novelty of getting music out of a trunk went great with the audience.

Rice and Werner are doing the "Scaffold" act, which they have been using for years, with a few changes made for the finish of the act. While they drew quite a bit of laughs, it seemed to us that there have been many times in the past when the act has gone over much better than it did on Monday afternoon. Somehow, the action seemed slower than usual.

Harry and Emma Sharrock are always entertaining with their "Behind the Grand-Stand" offering. Not only because of their likable personalities, and the fact that these two can do a mind-reading routine faster than any other act, but because of their excellent showmanship.

D. Apollon, with Ramona, Emily Fitzgerald and Pavlow, closed the first half. Appollon's work with the mandolin, guitar, piano, in addition to some wonderful Russian dancing, brought out his versatility to excellent result. The girls, two of them in number, are also exceptionally good dancers, and if there is a prettier combination than these brunette and golden-headed girls, one will have to seek long and far to find them. The latter, in addition to an unusual toe solo, flashed a wicked pair of eyes, which hit the balcony bunch for a knockout.

George Yeoman talked, while Lizzie went through her usual doze, and the audience laughed. A girl must be indeed a sound sleeper to remain unconscious through all the laughs which Yeoman gets.

Ben Bernie and his orchestra tied up the show, and, for the first time in the Colonial history, we heard the "gods," here actually beg, not demand, but beg, and plead for more. The cornetist, "Toots," is the best we've ever heard. Marvelous doesn't quite sum him up. The drummer is also in a class by himself. The others are excellent musicians, and, with Bernie's clowning and a repertoire that is "different," they go to make up an aggregation that's in a class by themselves.

Miller and Mack are offering the same hokum routine they've been doing for years and found fertile soil for their comedy. "Dreams," a very good posing offering, closed the show. G. J. H.

VAUDEVILLE

BROADWAY

The bill at the Broadway this week consisted of only six acts as the feature picture "Fury" featuring Richard Barthelmess, runs for an hour and a half, which is exceptionally long. But what the bill lacks in length it makes up in quality, being one of the best presented at this house in a number of weeks. Every act in the early morning show was a good one, two of them, taken from an applause angle, standing out above the rest. These, in the order of their appearance, were Shone and Squire and Clinton and Rooney.

The Manolis, the opening act, proved an unusual good one of its kind, the two Japanese brothers going through an excellent routine of feats of strength and agility.

Carroll and Sedley, on second, have an excellent piano act, which is getting well worked in. The boy at the piano plays well and has a good voice, while the other, a slim young fellow, acts as if he could dance while he works hard to put his songs over and at the end proves he really can dance.

Shone and Squire, the act that was recently arrested at the Columbia for dancing on Sunday, would prove a bright spot on any bill. Shone is a hard-working, ad-libbing comedian of the nut type and manages to squeeze every ounce of comedy possible out of gags that are not marvelous for their originality. Louise Squire, his partner, speaks in a clear, pleasant voice, has a scintillating smile, and shows off to the best possible advantage the wonderful costumes or lack of them that she puts on from time to time. The act is constructed mostly of hokum, but is put over fast and scores heavily. The two best bits in the act are Shones' rendition of "Logie" and his sweeping up the stage for a finish. That's where he cleans up. Miss Squire gets several laughs in her own right and gets at least one hand on her appearance.

The London Steppers, an act composed of ten people on the stage and a musical director in the pit, do most of their work in front of a neatly set stage and work hard and fast from the time the curtain goes up until it comes down at the finish. The seven girls (the dances are all arranged for eight but one was missing) work with the precision and speed that has become associated with dancers from the English schools, while the specialists are all superfine, the adagio and the Russian being the outstanding features. The Wooden Soldiers is a fine piece of work also.

Kellam and O'Dare have a fine act, the man, skinny and tall, putting over his comedy in fine style. He does especially good work with "The Banks of the Wabash" using a routine of burlesque gestures that is every one good for a laugh. His little partner sings well and gives him great assistance. The only trouble with the act is the fact that at times the performers talk a little too quickly and indistinctly to be understood. A good gag is the man's reference to his pair of "Verdun dice—they shall not pass." The Russian dance at the finish is a great piece of hoke.

Closing the bill were Clinton and Rooney and band. This reviewer caught the act at the Regent about two weeks ago and at that time did not think the act anything marvelous. Since then, however, there has been marked improvement. The band, in particular, has been whipped into shape, some of the men being replaced, the change being very much for the better. The work of Miss Rooney is fine. She dances as only the Rooney's can and got a good hand on her entrance and an even better one when the act closed.

Those not caught at this show were Briscoe and Rauh, and Jim McWilliam.

C. C.

DUNCAN SISTERS ON COAST

The Duncan Sisters will appear on the Orpheum Circuit beginning the week of March 25.

EIGHTY-FIRST STREET

Preluding the feature picture was resumed again this week by Manager Edward B. Lewis, who introduced this idea in the Keith theatres. For this week's feature picture he has arranged a punchy prologue that is a gem for simplicity, yet achieves its purpose in a most forceful way. A choir is heard off stage singing the hymn "Onward Christian Soldiers." A small shadow of a cross is discernible in the left corner of a silken curtain. As the hymn progresses the cross moves nearer and the finish is lighted by radium paint, such as has been used for costumes in musical productions. At the flare-up the photoplay is thrown upon the screen.

Returning to the vaudeville bill, Miss Robbie Gordone, sculptress and artists' model, proved a delightful opener in a series of artistic poses.

Bill Dooley and Helen Storey followed on in a happy mixture of songs, dances and buffoonery that readily won the good graces of the audience. Dooley clowned all over the lot, did some remarkably good stepping on his own and with his partner and later wowed them with an impression of Will Rogers, the cowboy comedian of "Ziegfeld Follies." Dooley trotted out a lariat and punctuated his attempts at roping with some merry quips that hit the mark right on the head. In one instance he said that there was hardly any difference between him and Will except in salary. He added that Will came on in cowboy's trappings and a gun to get laughs, but that he (Dooley) didn't need a gun to tell his jokes. This made the audience yell. Miss Storey handled several numbers nicely and joined Dooley in a rope dance for a finish.

Frank Wilcox and Company held down sketch spot with Vincent Lawrence's tabloid comedy, "An Emerigency Case." The plot revolves around a youthful doctor, who has married the wife of a deceased patient, purely out of sympathy. He believed she would never overcome her bereavement and thought he was pleasing her by sympathizing with her. But when his pal had almost stolen her from him, the doctor readily cast aside his sheepishness and pulled a caveman solo that outdistanced Valentino by a wide margin. The girl readily shows a preference for her husband and sends the would-be lover away. Wilcox handles the role of the doctor with exacting finish, while Olga Krolow makes a charming objective in the triangular affair. The other role is capably handled by John Boyd.

Elizabeth Brice, switched in at the eleventh hour to replace Mary Haynes, got over nicely in one of the most diverting song cycles she has ever had. Miss Brice looked more charming than ever and brought a refreshing piquancy to her numbers that few will parallel and none will surpass. Her offering consisted of three specials and as many published numbers. A "Little Quakeress" song served as an opening number and permitted to contrast the evolution of the shy Miss of Sleepytown into the jazz-crazed slangster of Broadway. In her second number, "I Met a God-Father," a more or less humorous confession of a flapper gold digger, who reverses the adage to read "It's always the man who pays." "Keep Smiling" and "My Buddy" were among her other numbers.

William Demarest and Estelle Collette were the usual comedy riot in "Strings and Stringers," an offering which seems to wear well and improve at each successive showing. Simultaneous with their instrumental numbers is a refreshing sprinkling of comedy contributed by Demarest that balances the offering to a nicety.

Eddie Weber and Marion Ridnor closed the show in a series of songs and nifty dances, in which they showed everything possible in a dancing way and won a good hand for everything they attempted. Lack of space prevents going into a more detailed account of this clever offering.

E. J. B.

STATE-LAKE

(Chicago)

A good show is being given here, headed by Roscoe Ails and Kate Pullman. It is opened by Alberto, a magician, who also essays a weak line of hokum comedy. He does some tricks legitimately and exposes others. His incessant line of chatter tended to be boresome, rather than entertaining.

Clara Howard scored in the deuce spot with her songs and clowning. Here is one clever artist who is easily capable of holding her own in any place.

"Stars of Years Ago" is the old-timer offering which was originally known in New York as "Veterans of Variety" and for a little while billed as "The Old Vaudevillians." The aggregation includes Annie Hart, Katie Rooney, Laura Bennett, Eddie Gerard, Frank E. McNich, Leonard Grover, Ed. Begley and John Harding, the latter being a new addition to the act since it was seen in New York. These old-timers do an interesting act, each of them offering a specialty which they did over thirty years ago. It is remarkable to see the vim and vigor with which they do their work, and they fully deserved the wonderful reception they received.

Craig Campbell, the tenor, followed, displaying a voice containing quality that is seldom heard in vaudeville. His selections are operatic and ballads, which he renders in a delightful manner. It is sad to state that the audience didn't give him the appreciation he deserved to receive, for their thoughts seemed to be concerned with jazz music only.

It was therefore a clinch for Roscoe Ails and Kate Pullman, with Charles Calvert and band, to tie up the show. Miss Pullman surely can do some mean steps in dancing, and Calvert is no slouch himself in that line. It is a waste of words to extoll Ails' dancing, for it is in a class by itself.

Spencer and Williams held the tough spot exceedingly well. Spencer's breezy comedy made a hit with the customers, while Lola Williams proved a good foil for him. The Six Hassans closed the show with a wonderful exhibition of acrobatics and feats of strength.

R. E. R.

MAJESTIC

(Chicago)

Madame Jewell's "Circus Day in Toyland" is one of the best of the mannikin acts, with a display of circus and wild animal training features as are seen under the white tops.

Fitzgerald and Carroll, as tramp comedians of the cartoon type, who sing some parodies which are rich in comedy value, put the songs over in a way that delights the audience.

Milton Pollock and Company, in George Ade's "Just Out of College," offer a comedy sketch which is highly entertaining and which caused much laughter.

Flanders and Butler entertain with a combination of vocalist and pianist which is quite effective and which won very big applause returns at the performance reviewed.

The Earle and Rial Revue, which contains a lot of dancing, some good songs, and some interesting instrumental music, proved a big flash feature for the bill. George Browning, an eccentric dancer, registered the hit of the act.

George and Paul Hickman presented their comedy of back stage with their usual laughing success, the black face brother securing many laughs by his use and misuse of the props.

Emerson and Baldwin, whose fooling and clowning have almost relegated their act proper to the discard, caused a riot of laughter and everything they did was warmly enjoyed.

Dewitt, Burns and Torrance, with a display in which a giant head is the great feature, closed the show to excellent advantage.

R. E. R.

PALACE

(Chicago)

The opening performance at this theatre on Sunday was handicapped by the fact that two acts were unable to reach Chicago in time to make it, owing to storms. These acts were John B. Hymer and Company and Eric Zardo. Their places were filled, for the time being, by Walter Kelly, the Virginia Judge, and Spencer and Williams.

Adelaide Bell made a wonderful opener for the show with a sensational exhibition of dance work. She does some routines on her toes and instep work which is nothing short of marvelous. William Reinhart accompanies her at the piano and also renders several solos.

Joseph K. Watson proved to be a solid hit with his monologue, keeping howls of laughter coming from the audience with every line he spoke. Spencer and Williams followed, coming over from the State-Lake to fill in for Hymer. They did this successfully, and scored heavily.

Walter Kelly, the Virginia Judge, told several stories and gave his courtroom scene, scoring well.

Julia Arthur, assisted by Mona Morgan and George Henry Trader, enacted the "Queen's Closet" scene from "Hamlet." This is indeed an unusual act to find in vaudeville and a daring experiment, which in the hands of anyone but Julia Arthur or John Barrymore, would have doubtful results. However, with Miss Arthur it was a great success and Miss Arthur was compelled to render a speech of thanks before she was permitted to leave the stage, also being presented with a huge bouquet of roses.

The usual riot was registered by Harry and Anna Seymour, who can never tire this audience, or grow boresome. Miss Seymour radiates like crown jewels and her personality can always be depended on to put herself and her likable brother over. Henry Santrey is carrying a larger orchestra than ever, and tied up things in general. His routine is about the same as before, with a few changes having been made in spots.

At the closing of his act, Anna Seymour, his wife, does an afterpiece which drew many laughs and worked up to a great finish.

Elly, the little marvel, otherwise exploited as the youngest feminine juggler in the world, closed the show. She does some great stunts and not only held them in, but scored a big hit.

R. E. R.

VINCENT AND MEYERS TO TOUR

Frank W. Vincent, general booking manager and member of the executive board of the Orpheum Circuit, will leave New York during the first week in April and begin a tour of the entire Orpheum Circuit to the Coast and back. Ray Meyers, of the Orpheum booking office, will accompany him.

TOBIAS AND BREAU HAVE ACT

Charles Tobias and Lou Breau, songwriters and music-publishers, whose past numbers include "Humming," and "I Want My Mammy," will enter Keith vaudeville as a two act this week. They will open during the last half at B. S. Moss' Franklin Theatre in Bronx.

"WORLD OF MAKE BELIEVE" OPENS

"The World of Make Believe," the latest vaudeville revue to be produced by Hockey and Green, opened at Keith's Alhambra this week. The cast is headed by Nola St. Clair and includes, Tillis and La Rue, Alfred Florenz, Charles Gibney, Ella Golden and Florence Mackie.

HORWITZ ALIMONY $200 WEEKLY

Justice Bijur granted Mrs. Edythe L. Horwitz $200 per week alimony and $1,000 counsel fees, pending her suit for divorce from Arthur J. Horwitz, booking agent.

VAUDEVILLE

FRANKLIN
(Last Half)

The audience here comprises several different types, and is undoubtedly more difficult to keep orderly than the Colonial or any other audience noted for roughnecks ever was. We mention this because we marvel at the manner in which the crowd here has been trained to show their likes and dislikes of acts, especially tryouts, by Jas. Fortheringham, the manager. Fortheringham has one of the largest houses in the city under his direction in the Franklin, and it is all the more to his credit that he has kept this house as beautiful as it is, with the class of people which come here, and still more credit to him that they are absolutely as orderly as the Palace audience.

Thursday night had the usual professional tryouts in addition to the regular bill. The first of them was the Four Santimos, who did an offering consisting of aerial, acrobatic and dancing work, which, with a little cutting, can fit into any bill, big or small time. Sandy Ackland also proved to be an acceptable vaudeville offering with a Scotch act, consisting of songs, talk, playing the bagpipes and doing some sensational dance work, while playing the pipes.

Danse D'Art was a ballet dance offering, done by a boy and girl who showed better dance ability in the toe, ballet and Russian line than we have seen in some time. If can play any bill.

De Noyer and Danie offered a comedy sketch which drew some laughs and went over well at the finish, because of some rough handling of the woman by the man. We wondered what it was all about.

Howard and Williams did a comedy "tramp" offering, containing some good lines and a larger amount of poor ones.

The regular bill was opened by Bessie Clifford with her posing, while pictures were thrown on her figure by means of a projecting machine. This type of act must be liked here, for they applauded long after the curtain went down.

Sharkey, Roth and Hewitt were one of the big hits of the bill. The boys' comedy found an ideal audience for its particular kind, and their singing also scored heavily.

Kellam and O'Dare, doing mostly hokum comedy, also found it very easy going. What makes this audience all the more of a mystery to us is the fact that they seem to like hokum best, and yet, Bazazian and White, following Kellam and O'Dare, did a concert act and almost stopped the show. Bazazian has a very good baritone, and Miss White, billed as formerly being a trumpet soloist with Arthur Pryor's Band, plays the cornet excellently.

Another ideal hokum act for this crowd was Neil McKinley, who goes into the audience, shakes hands with the customers and sits down among them. Next to speaking Jewish, that's about the most sure-fire thing anyone can do here. A "plant" sang and assisted capably.

Clinton and Rooney, assisted by Harry McDonald's Orchestra, closed the show and tied it in knots in that position. Julia's dancing, Walter Clinton's clowning and the work of the orchestra itself went to make up one of the most entertaining offerings seen here. G. J. H.

PROCTOR'S 23rd ST.
(Last Half)

Six vaudeville acts and Charlie Chaplin in his latest screen achievement, "The Pilgrim," comprised a well balanced bill for the last half here. The Chaplin film was the draw that stood them up four deep at Thursday night's performance.

The Randalls, rifle experts, opened the show with some clever feats of marksmanship. The man affects the costume of a cowboy, with the woman dolled up as an Indian girl. Both shatter stationary and moving targets. They do most of their work on the platform, but at several instances, get over a few long range shots by firing from the rear of the orchestra. The act is a great feature for opening or closing spot of any bill.

Chad and Monte Huber, a likeable mixed team, followed with dance impressions of Broadway's favorite stepping stars. They come on for a brief introductory and then go into their impressions. The man begins with a take off of George M. Cohan, singing and dancing the "Yankee Doodle Boy" song from "Johnny Jones." The woman follows with an impression of the Spanish soubrette La Bella Ferrara in a Spanish song and castinet dance. Both join forces for a Rock and White imitation that is decidedly clever, and wind up with a Bowery tough dance. Both are accomplished dancers, and sell their stuff with a true sense of showmanship that makes it register for top value.

Foster, Ball and Company blended comedy and pathos in their unique offering, "Since Days of '61. Ball affects a civil war veteran, whose rheumatics does not cramp his comedy style, but adds to it. Ball was the creator of this character for vaudeville, which has since been copied by many others.

Wendell and Meehan differentiate the usual hokum routine by setting the action amid the pyramids in an offering called "So, This Is Egypt." The girl of the act has a remarkably good soprano voice, and is heard to advantage in two refrains, with the man confining himself to a comedy number and buffoonery.

Combe and Nevins, a sort of pocket edition of Van and Schenck, captured stellar honors in their familiar "piano act." A lively number, "Outside of Aunt Jemima's Cabin Door," plants them to good results, and they follow on with "Like Kelly Does," "Our Home Town," "Down by the Old Apple Tree" and "You Tell Her 'Cause I Stutter Too Much." All of their numbers drew a loud hand, and the boys could have remained longer, but seemed satisfied to leave them while they were begging for more rather than overstay themselves.

Fred Le Reine and Company closed the show with an electrical wizard stunt, in which electricity is passed through the body of his female assistant for the purpose of igniting torches, paper and other objects from her finger tips and other parts of the body. A "boob" comedy plant and his timidity injects some good comedy stuff into the offering. E. J. B.

REGENT
(Last Half)

The bill for the last half at the Regent last week had no really outstanding features, but provided fairly good entertainment nevertheless. There was considerable variety to the different acts, a fact which helped put the bill over.

Edwards and Edwards, a man and woman who do some excellent shooting, opened the bill. Several of the tricks are remarkably original, and the element of danger is sufficiently emphasized to make the act a good one. The big feature of the act is the young lady's breaking a balloon over her own head by shooting at a gun aimed at her, the apparatus being specially constructed.

Allen and Canfield, with their ballroom chatter and songs, held down second position easily. Allen has a fair voice and Miss Canfield works hard to put over her eccentric characterization. The ukelele finish is a great asset, and makes the audience desire more of the harmony work.

Lydia Barry, doing her best to make herself understood in these foreign parts, was received remarkably well. She works with the calm assurance of an old timer, and her intimate material has a great appeal. Unfortunately she seemed to feel she was not registering toward the end of her act, and became a bit panicky, but she should not have worried. Her little drama is a clever touch and well done.

Douglas A. Flint and Co. have a sketch that seems to please the audience, but the author of it should take lessons in writing. It is loosely and impossibly constructed, and it is only the personality of Flint that puts it over. In fact all three of the characters are good, otherwise the act would stand no chance at all.

Following the sketch, Harry Jolson showed the audience what a great comedian's brother could be like. Assisted by a plant in the audience and a girl on the stage, he succeeded in doing very well, forcing her bows so that he gave the impression of a man stopping a show.

The closing act, "Wanka," is a wow. It is a Russian singing and dancing revue in one set, carried on with a speed that is amazing, leaving the audience breathless at the finish. There are nine people on the stage, and a special orchestra director in the pit. The costuming is splendid, and the dancing is all that could be desired of a revue of this kind, one man in particular executing a series of steps as good as any seen this year. The soprano, singing in Russian, has a truly fine voice, and, in fact, the act is one of the finest of its kind and is worthy of headline honors on any bill. C. C.

HAMILTON
(Last Half)

Business was only fair on Thursday afternoon, the nearness of Holy Week beginning to have its effect not only on this house, but others around town. The show, however, went over nicely, the size of the audience evidently having no effect upon their enthusiasm in showing appreciation for good acts.

The Brightons were the openers, doing their routine of pictures in rags. As far as we know, there are only two or three of this type of act in vaudeville which have been seen in the East in the past few years, and the novelty of the offering helps it to go over all the more effectively. If memory serves us correctly, it was the Great Butler who did one of the best acts of this kind quite some years ago, in fact, is supposed to be the originator of the work.

Markwell and Gay did nicely with their dance routines, which included good tap work by the girl, and some exceptionally good acrobatic numbers by the man.

Norwood and Hall slowed up the show a bit, owing to the style of delivery which they use, and also the material. The girl is sweet, and the man would make a good comedian with better material. At present they talk quietly and drag out the lines, with too long a wait between each line.

Lillian Leitzel almost stopped the show with her aerial work. She used the tape, rings and rope, and on these did the sensational stunts which have placed her as the foremost aerial artist in the country.

It would be difficult to recognize the beautiful, grown-up young lady billed as Zelda Santley, as the little "Baby Zelda" who used to delight audiences with her wonderful talents a few years ago. "Baby Zelda," a "baby" no longer, has developed all the possibilities of being an artist which she showed when a kiddie, and it won't be long before she can be billed as heavily as Juliet, Venita Gould or the best of mimics, for when it comes to ability in that line she's in a class with the best of them. She left them applauding long after the lights were out, and were she inclined to do so, could have tied the show up in knots.

Margaret Irving and William Seabury, with Meyer Davis' Monte Carlo Orchestra, closed the show, stopping it in that position. The turn is attractively staged, and the work of Miss Irving and Seabury gives more than satisfaction.

G. J. H.

STATE
(Last Half)

Russ, Le Van and Pete opened with a fast routine of dances, acrobatics and tumbling that gave the bill an excellent start. Each of the trio proved their skill and eliminated all the general stalling usually done by such acts.

In the second spot, Gordon and Delmar offered a variety of vocal numbers both as solos and duets. The man was an able accompanist, and the voice of the girl seemed suited to almost any type of song she chose. The offering is well arranged and the girl is attractive in a becoming gown.

George Morton, in blackface, sprung a lot of gags, his own and some belonging to others, mostly the latter. As might be expected when one is trying to put over another's gags, they fell flat in many cases. His singing, however, pulled him through, opening with a comedy number, and closing with a good ballad, accompanying himself on the ukelele, which he does fairly well.

In the next to closing spot, Eddie Borden and Company gathered many laughs with several comedy bits. The opening stuff was funny, that of a burglar and stick-up travesty. The second bit, Borden doing the comedy while his "company" did an Englishman, which was unusually funny. The fact that the English stuff was not laid on too thick helped. The closing piece of the business was long, but funny, nevertheless. Borden played his one string violin, and his partner the piano, most of the time each doing another song instead of the same one.

Frank Farnum and Company closed the show in their dance revue, everything moving along smoothly. The dance travesty done by Farnum and Miss Marsin, went well early in the act, as did the specialties of Miss Dahl.

The Paul Specht Lady Syncopators rendered some excellent accompaniments, as well as selections. The orchestra improves steadily and has some clever individual players in the combination. M. H. S.

JACK JOYCE INDICTED

Harry Hall, whose vaudeville stage name is Jack Joyce, a one-legged dancer, was indicted last week by the Grand Jury on charges brought by Doris Reynolds, 19 years old, of 602 West 157th Street.

Hall, it is charged, became engaged to marry the girl and presented her with a ring on December 5th, last. They went to the Municipal Building to apply for a marriage license and were to be married on the next day, but were too late. The ceremony, according to the girl was then postponed by Hall. Last month she informed her parents what had happened and they caused his arrest. He was released on $2,500 bail pending trial. Instead of marrying the girl as promised, she claims, he has been constantly dodging her and the case was placed before the District Attorney.

Judge Crain, of General Sessions, issued a bench warrant for the immediate arrest of the dancer. Hall has been playing the Keith circuit.

PROCTOR'S 5th AVENUE
(Last Half)

The Thursday matinee got off to a slim house that seemed more or less disappointed in the line-up, which included seven acts and the new Chaplin film, "The Pilgrim."

The Lenten season could have little effect upon the sparseness of yesterday's audience, inasmuch as the theatre derives most of its matinee trade from loafing salesmen and others not working. Perhaps cloaks and suits has picked up, or perhaps Easter in the offing has relegated the erstwhile outside men to the store. This may have been responsible for their absence, or perchance they are careful shoppers and saw nothing of a draw nature to hypnotize their money into the box office. If this is the case, it's a cinch a report of Thursday's show will not make increased labors for the reserves of the neighboring precinct. The bill is by far the weakest that has been offered here as far as the reviewer can remember.

Aside from Pinto and Boyle and a few others the Chaplin film proved the saving grace of the performance. Whether this alone could draw 'em in for the rest of the week, is something else again.

Valdare and Cook, a versatile dancing duo, set a speed record as an opener, which, unfortunately, the ensuing acts came no where near sustaining. They sang, danced, clowned, did a snatch of acrobatics and just to prove they had not exhausted their bag of tricks, the little lady wound up with some clever cycling stunts.

The next turn, Marcelle Fallet, violiniste, slipped a cog in her instrumental offering. An over fondness for the classics may have doomed her. She played three numbers without any of them being interrupted with applause, and later forced an encore by doing a popular rag. Even the latter, which had been built up with the patriotic trappings, did not elicit much applause, although these sure-fire applause getters had been built up for a hand. The girl plays fairly well, but lacks an essence of showmanship to make them count for anything.

Murray Kissen and Company, the latter comprising a singing trio, offered "The Barber of Seville," the barber shop act that at one time served as a vehicle for the Avon Comedy Four. The offering is interspersed with comedy and songs that registered with the customers. Most of the action occurs in a subterranean barber shop, when one descends six steps to get trimmed. The barbers call a strike and depart with murder in their eyes. The expectant audience were held in suspense awaiting the bombing of the shop. The strikers return, but instead of voicing their demands with nitroglycerine, they say it with music, and wind up with a clever satire, "At the Movies."

Edith Taliaferro followed on in a pretentious, though somewhat draggy novelty, "Under the Same Old Moon." A prologuer supposed to be the man in the moon, casts his glow in three distinct parts of the universe, and reveals the romances of the locality upon which he has focused his rays. In picturesque Holland we find Miss Taliaferro as a Hollandaise flapper with gold digging tendencies, who banishes her poor lover for the more opulent Peter, old enough to be her father. But when she finds Peter wants to marry her sister and not her, she calls back her lover, just like they all do. The second episode depicted a Chinese romance a la Madam Butterfly, and the third was a satire on mystery melodrama set on the Canadian frontier. Aside from being a splendid vehicle with which to propel the versatility of its featured member, the skit has little else to redeem it aside from the scenic flash, although the supporting characters do their level best in the various episodes.

Harry Mayo was one of the few bright spots of the bill in his new song repertoire, while a team billed as Gray and Old Rose gave a decided touch of class with songs, dances and clowning that was well received.

Pinto and Boyle were the wow of the afternoon in their surprise offering which has long since become familiar to the habitues of the two-a-day houses. The instrumental numbers of the banjoist brought the first real hand of the afternoon. The comedian drew any number of hearty laughs with his comedy stuff, worked from the audience, while the singer was warmly applauded in several numbers.

"The Pilgrim" closed the show. E. J. B.

SHUBERT-CANTOR SPLIT

Eddie Cantor and the Shuberts are calculated to come to a parting of ways at the expiration of the comedian's present contract, according to rumors current last week. It is said that Cantor will head his own revue in the spring under the management of Louis Werba and Max Hart.

VAUDEVILLE

"GREY FACES"

Theatre—*Hamilton.*
Style—*Playlet.*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

"Grey Faces" is the one-act playlet which was presented at the recent Lambs' Gambol, and which is said to have been one of the big successes of the affair. Richard Madden is the author of the offering, which is being done by a cast of six in vaudeville, featuring S. Miller Kent.

The story concerns a wealthy American department store owner, who is touring in France with his wife and daughter. They are being shown around by a French guide, who had lost the use of one arm in the war. The wife leaves the department-store head alone for several minutes, and he sits down near three graves, whose occupants are unknown. While he dozes off, each grave opens in turn, and their occupants engage in conversation with the American. The first is that of a Red-Cross nurse, a beautiful red-headed girl, who formerly worked in the perfumery counter of his store. The second grave is that of a colored soldier, who formerly was the elevator boy in the store. The last is that of an Irishman who was a truck-driver on earth, employed by the American.

Each tells him what they think of him, how selfish he is and has been. The Irishman in particular, scoffs at the living world and spits in its face. He tells of how rotten people on earth are, and contrasts it with how happy he is where he is. After all these conversations with the dead, the American has apparently secured no lesson or moral when awakened, for there is nothing said or done to give the audience any impression that he will change his actions towards his employees or mankind in general in the future. In fact, everything seems to point out that he is going to continue to act as he has always done.

Which brings us to the thought after the offering was offering, of "what was it all about?" If the author of "Grey Faces" wished to bring home a moral to the audience, why didn't he bring it out at the conclusion of the act. Or, if he wished to bring out his cycnical thoughts about human nature and life in general why didn't he do it more effectively.

Frankly, about the only merits we can see in "Grey Faces," is that the cast does fairly good work, and that the playlet is somewhat out of the ordinary run of playlets in vaudeville. But beyond that, we can't see any reason for it. Undoubtedly, it will score with vaudeville audiences, for no collective body in the world, unless it be an Evangelist's audience, loves more to hear the people in the world insulted, and hear about how rotten to to core human nature is. They don't know why they like it,—they just do. As for us, we disagree entirely with the sentiments of the Irishman. We believe truthfully that there are plenty of good things in life, and that it is up to each and everyone of us to secure as many of these good things as possible for ourselves by our own thoughts and our actions to each other.

That, however, as the actor said when a critic panned him, is only one man's opinion. But there it is,—take it for what it is worth. G. J. H.

"LADY MINSTRELS" FOR 125th ST.

A "Ladies' Minstrel" show, consisting of amateur girls, will be presented at Proctor's 125th Street Theatre for the entire week of April 2. The cast will consist of fifty girls selected from the locality. During the current week, the theatre is running an "Opportunity Contest," the winners of which will be seen as the principals in the "Ladies' Minstrels."

NEW ACTS AND REAPPEARANCES

BARNES AND STREMEL

Theatre—*Loew's State.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In one.*

This act is captioned "A Pressing Engagement," with one of the men working straight and the other doing a "Hebe" comic. Aside from its introduction it has nothing to differentiate it from the usual routine talking two-act.

At the introduction the straight peers from the wings and tells the orchestra leader he cannot go on as the tailor has not returned with his suit. He later comes out in a bath robe and apoligizes for having to disappoint the audience. As he goes off the comic enters with a suit box under his arm and goes into dialogue with the orchestra leader. He says he has been ordered to press a suit for an actor appearing on the bill. The straight overhears him and returns and both go into a repartee that angles for laughs but which misses most of the time. The actor is trying to inveigle the suit from the tailor without paying the cash and the latter is insisting upon cash in advance. Finally the straight grabs the suit and offs, leaving the comic on for a snatch of monologue. The latter departs and the straight comes on in tux for "Love Sends a Little Gift of Roses," after which the comic returns for a discourse on voice culture. The comedy stuff in this repartee is also weak and fails to register other than a few scattered ripples, which leads into a comedy song by the "Hebe," The Sheik of Avenue B," in which he attempts comedy interruptions that were slightly better than his previous material. Both join forces in "Sleepy Hills of Tennessee" for a closer.

In fairness to the comedian it may be said that he is sadly handicapped by his present material. His characterization is so good you expect something good from him and when it is not forthcoming you are naturally and reasonably disappointed. E. J. B.

WILSON AND JEROME

Theatre—*Loew's State.*
Style—*Talk, songs and dances.*
Time—*Fifteen minutes.*
Setting—*In one.*

Two men, one working as a "nut" comic, offer this act under the label of "Odds and Ends." Both are exceptionally clever in their line and collectively they are as good a male two-act as the reviewer has yet glimpsed on the small time. They come on as an old-fashioned song and dance team, warbling the chorus of "Wait Till the Sun Shines, Nellie," and go into a neat dance.

Jerome returns with a violin and leads the mob to expect a solo. He goes into a dramatic recitation, with the nut comic effecting comedy interruptions. This is carried on for several minutes. The comic returns with a one-string instrument. Both go into clowning, but never actually get into a musical number, using the instruments merely as "props" for comedy stuff. Jerome follows with a snappy solo and Wilson retaliates with a few stanzas from Frank Fogarty's recitation, "It's Great to Live and Learn." Jerome follows with another lively acrobatic dance, with his partner countering with some good falls. For a closer Jerome does somersault through a small hoop, going through the hoop in contortionist fashion while in the air. The feat proved a great novelty for a closer.

These boys give promise of development. As they stand they could easily get over in the big time houses.

SEVILLE & COMPANY

Theatre—*Proctor's 23rd street.*
Style—*Spanish Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

This act is a Spanish revue that could easily qualify as a tabloid edition of "The Land of Joy." It is contributed by a songstress, a mixed dancing team and a male string quartette, which carries all of the accompaniments without any aid whatsoever from the house orchestra. It is played in a set representing a Spanish garden on a moonlight evening. At the opening the instrumentalists play a brief serenade which brings on the singer, who goes into a Spanish love song. The dancers follow on in a lively dance, with the singer returning for another Spanish song. The male dancer comes back for a rattling good Russian solo that brought a good hand.

The instrumentalists also had their inning playing several selections in which the violinist featured. The dancers returned for an effective Spanish tango and were followed on by the singer, who, this time offered an American ballad, with the dancers returning for a whirlwind apache dance for the wind up.

The Spanish atmosphere and the fact of real Spanish entertainers participating in the offering will undoubtedly make it a good feature on any bill. All concerned in its interpretation are finished artists in their particular lines. Collectively they offer a diverting routine of entertainment that cannot miss.

E. J. B.

TEDDY CLAIR'S REVUE

Theatre—*Proctor's 125th Street.*
Style—*Dancing, singing, orchestra.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

This is practically the first revue with an orchestra which we have ever seen in a pop house which aroused any enthusiasm in us, and which we honestly believe could step into a big time bill and stop shows there. For Teddy Clair's Revue has one big essential for a successful revue, and that is pep, speed, pep, from start to finish.

A seven-piece orchestra is seen with the act, and opens with a selection by themselves. A very pretty little girl with a great voice for jazz songs does "Runnin' Wild" to big results and a dance. Clair then appears with "Toot Toot Tootsie," and also a does a dance. Three colored boys, all using extra blacking, appear in succession with routines of dances, all of which would stop any show.

Clair is a neat-appearing chap with a likeable personality, and the girl is cute. G. J. H.

CARROLL & SEDLEY

Theatre—*Regent.*
Style—*Piano.*
Time—*Ten minutes.*
Setting—*In one.*

Carroll and Sedley, two young boys, open with "Carolina," which they start in the wings and walk on with. They harmonize fairly well, for their second number one of them moving to the piano and the two singing "How're you going to keep your mind on dancing." The next is "Barney Google," after which the man standing up exits while the pianist does "Somebody Else" as a solo, standing. For a finish he returns to the piano and plays while the other man dances, a good fast dance that helps put the act over. The act should prove good for an early spot on almost any bill. C. C.

JOSEF FEJER & ORCHESTRA

Theatre—*Hamilton.*
Style—*String orchestra.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

A real novelty, that is out of the ordinary run of the many orchestra acts in vaudeville, is being offered by Josef Fejer and his Hungarian Orchestra. The organization consists of seven men, including Fejer, who plays the violin, and also Bela Nyary, who is featured, and plays the cymbalon. The other instruments include two violins, piano, and 'cello.

The opening number is Lizt's Second Hungarian Rhapsody, in which a solo is played by Nyary on the cymbalon. Strauss' "Blue Danube" follows and then Fejer does a violin solo, playing a selection from "La Boheme" with the instrument muted. A medley of popular and production numbers, which consists of "Crinoline Days," "Carolina In the Morning," and "When Hearts Are Young" completes the routine. They were compelled to encore, and rendered Brahm's Hungarian Dance, number two.

All seven are excellent musicians, and play exceptionally well for a vaudeville aggregation. While their repertoire is familiar to a certain extent, it wouldn't be a bad idea to use an easel on which the names of the selections being played would be announced to the audience. They will more than please any audience. G. J. H.

WENDELL AND MEEHAN

Theatre—*Proctor's 125th Street.*
Style—*Comedy and singing.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

The first effect upon vaudeville of the finding of King Tut-Ankh-Amen's tomb comes with Wendell and Meehan's offering, the setting of which is laid in Egypt, and according to the lines, near the city of Damascus. The male member of the act appears as an American tourist and the girl as an Egyptian maiden.

Considering that this is the first vaudeville act to appear after all that has been written recently, about Egypt, one would imagine that it should be an offering which could make the big time readily. It really is surprising to see how many possibilities with a good idea people can avoid and spoil a good idea to make of it a mediocre one.

There is little that is clever or funny in the material used by Wendell and Meehan. The pair have ability to handle material, except for a tendency on the part of the boy to overdo his comedianizing, and should get it. The girl has a good soprano, which she uses effectively in singing "The Lark," and doing vocal pyro-technics. G. J. H.

KING BROTHERS

Theatre—*Regent.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*In three.*

The King Brothers are both well built and perform some of the usual hand to hand balancing tricks, the understander being a powerful man with iron gray hair. They work easily, with just the right touch of the comedy element, the older man doing a little muscle exhibition while the younger is strapping a handle on to himself with which the older lifts him over his head with one hand. The feature of the act is the closing, the younger man doing a head first dive over four chairs and through two paper covered hoops, revolving in opposite directions and landing on the hands of his partner, who is prone on the floor. This is a sure applause getter. The act is a good opener or closer on any bill.

C. C.

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EQUITY AND P. M. A.

The eyes of the theatrical world are focussed on the outcome of a series of meetings which are being held by Equity and the Producing Managers' Association, regarding an extenuation of the current Equity-P. M. A. agreement for another five years. The current agreement is scheduled to expire a year from next June.

According to the existing agreement between the actors' organization and the producing managers' body, it will become possible for the former to insist upon all Equity casts for any future productions, or otherwise an invocation of closed shop.

With preparedness as the watchword on both sides, those interested in the future of the theatre have decided that the matter should be settled now and for all time rather than wait until the last minute. With a final decision within the next few weeks, the managers and actors will know what's what and may proceed accordingly. Several managers are personally holding off long-term contracts with stars until the matter has been threshed out one way or the other. There are still others in a quandary as to renewals of existing contracts with players they would wish to continue after the 1924 date. It would seem reasonable to the outsider to suggest that they renew that contract for a period within the truce operations, but this is not desirable in many instances to either the manager or the player. Hence the rub.

The outcome of the previous meeting was the appointment of committees from both organizations to arbitrate the question of an extension. Another meeting is scheduled for today (Wednesday) at which the question may be settled.

But from a thoroughly reliable source it is learned that both sides are deadlocked on the matter.

The managers have made overtures for the extension on the ground that the present arrangement has been found agreeable to both sides and should be continued until a betterment of conditions exists. They claim that they have lived up to the letter of the agreement and that both sides have enjoyed a mutual advantage. They believe a continuation of the current treaty would work equally as well and fear that the attempt to invocate "closed shop" next season would be a hindrance to both sides.

Equity has sent representatives to these meetings, but have given little evidence as to how they stand on a continuation. In some quarters it is felt that if Equity would agree that it might be construed as a camouflaged surrender. Other Equity folk are in accord with the continuation. All of which seems reasonable that the question may ultimately be decided by the members of Equity, through vote, rather than by its executive body.

At any rate, both sides are planning to avert another actors' strike in June, 1924.

THE RETURN OF SHAKESPEARE

(*From the New York Herald*)

After beginning the season with a succession of detective and mystery plays which revealed such varied staying powers that the thrills of some may still be enjoyed while others quickly faded from view, New York's theatrical managers are now busy with a novelty for the Spring weeks in the theatre. It looks as though plays dealing with the drug habit would be the most popular vernal offerings. Several have been announced. One has already been acted that it might get the advantage to be derived from being the first of its kind to appear.

Between the mysteries and the narcotics of the popular drama there intervened a period of Shakespeare. This interlude provided a stimulating contrast to the average modern theatre offering. Happily its influence has not been lost. Managers have not abandoned their experiments with the master dramatist. Only success could have reconciled them to continuing in a field which they have not always been so eager to enter.

Proof of that success is to be found in the fact that this has been a year of Shakespearean records. When Arthur Hopkins presented John Barrymore in "Hamlet" the play was acted one hundred and one times. Had Mr. Barrymore not been obliged by personal reasons to sail for Europe the same play might still be crowding the Harris Theatre. Jane Cowl, by her acting in "Romeo and Juliet," ascended to an artistic height she had never attained before.

Last night David Belasco, with the final performance of "The Merchant of Venice" at the Lyceum Theatre, made a record for the play and David Warfield. There were in all ninety-two representations of the comedy. When, in the Winter of 1898. Augustin Daly offered the same piece, with Ada Rehan as Portia, he confided to Mr. Belasco that he would be pleased beyond his most sanguine hopes if the public supported him to the extent of making possible fifty presentations of the drama. Mr. Daly did give the play fifty-two times.

At that time Mr. Belasco was offering "Zaza" to New York, with Mrs. Leslie Carter, which was one of his first great popular successes.

That Mr. Belasco had aspirations toward the theatre of Shakespeare was not then made known. It is interesting, therefore, to learn from his announcement that he will continue to devote himself to further ventures in this field. He promises "Julius Cæsar" next, and says that it is the play he has always enjoyed most. "King Richard II." will follow; the first and second parts of "King Henry IV." are to come later, and then, to prove that the charm of "Romeo and Juliet" has not been exhausted, Mr. Belasco will undertake a revival of that tragedy with Lenore Ulric as the heroine.

There was never in our New York theatres a tendency more worthy of admiration and encouragement than the interest in Shakespeare. The popular success won this year by experiments with his plays has provided the opportunity for greater efforts in the future.

NEW McGUIRE PLAY

William Anthony McGuire has written another three-act drama, entitled "The House of Shilomar," which Sam H. Harris will produce early in the fall. Galina Kopernak, who will appear in "The Wasp" at the Morosco Theatre next week, is scheduled to play the leading role.

Answers to Queries

P. R.—"Sacramento" was published by Harry Von Tilzer.

West—McVicker's Theatre, Chicago, opened November 5, 1857, with J. H. McVicker appearing as Cousin Joe in "The Rough Diamond," and Lottie Hough as Marjorie. "The Honeymoon" was also presented. The house was burned in the Great Chicago Fire in 1871, but was quickly rebuilt.

L. K.—Dan Leno died October 31, 1904, in London, England.

Bill—Arthur Nelson appeared in "A Racing Romance" at Proctor's Twenty-third Street Theatre, New York. Hilda Spong presented "Kit" at the Colonial.

Half Moon—Guy Standing and Theodore Roberts appeared in "The Right of Way" at Wallack's Theatre, New York, on November 4, 1907.

Scot—1. Harry Lauder appeared at the New York Theatre, New York, in 1907, under direction of Klaw & Erlanger. 2. Klaw & Erlanger arranged to withdraw from the vaudeville field during the fall of that year.

Sid—Henrietta Crossman appeared in the play, "The Christian Pilgrim," at the Liberty Theatre, New York. Tyrone Power was in the cast.

B. O.—Cuyler Hastings and Charles Millward were with the Blanche Bates Company when she returned to Belasco's Theatre, New York, in "The Girl of the Golden West."

T. A.—The Barnum & Bailey Circus sailed from New York for Europe October 16th and 20th, 1889, on the steamers, *City of Rome* and *Ticonderoga*.

Par—Laura Nelson Hall played Mrs. Patrick in "The Coming of Mrs. Patrick" at the Madison Square Theatre, New York. Millicent Evans was also in the cast.

L. M.—Milton and Dolly Nobles appeared in the playlet, "Like a Thief in the Night," at Tony Pastor's Theatre.

Bal—"Down in a Coal Mine" was sung by Tony Pastor.

TWENTY-FIVE YEARS AGO

"Town Topics" was presented at the California Theatre, San Francisco, Cal.

Edwin Stevens opened an office in San Francisco for the cure of diseases by hypnotism.

"What Dreams May Come," a four-act play, was presented at Washington, D. C., by Madame Janauschek.

Milt G. Barlow left Primrose and West's Minstrels to play "Uncle Tom" with Al W. Martin's "U. T. C." Co.

J. J. Rosenthal was manager of the "What Happened to Jones" Co. in Chicago.

Senator Page introduced a bill at Albany, N. Y., forbidding the sale of theatre tickets, by any but authorized agents.

The "Anti-Standing Room Bill" was passed at Albany, N. Y. It limited the number of standees in the New York theatres.

Tom Sharkey and Joe Choynski fought eight rounds to a draw at Woodward's Pavilion, San Francisco.

"Avenge the Good Ship Maine" was being sung by Emma Carus, J. Aldrich Libbey and other prominent vocalists.

Madeline Kilpatrick and W. H. Barber returned from Europe.

John J. Iris managed the Olympic Amusement Exchange in New York.

The Actors' Society of America gave its first performance for the benefit of the "Contingent Fund" at the Fifth Avenue Theatre, New York.

Rialto Rattles

WHAT GEN. GRANT TOOK

Both the straight man and comic were pinochle hounds and this is how the gag was sprung:

"Goner battle? I'll take you like Grant took Richmond."

"Like Grant took Richmond, huh! Listen, Grant wasn't the kind of a guy to play single dates. If anybody should ask you, he took the whole Delmar time."

DEFINITIONS

Gags—Things supposed to make the audience choke with laughter, sometimes successful.

A riot—Four people applauding at the same time. Not including the ushers.

Stopped the show—A term used to imply that the orchestra worked overtime to keep the act from flopping.

A route—Three consecutive days in a hide-away.

Raspberries—The fruits of labor gathered by a bum act.

Sister team—Two girls, age no object, too weak to work alone.

Blackface—A burnt cork ambush for a pale performer.

Hokum—What the actor thinks the audience thinks is funny.

A flop—Something that always happens to the other fellow.

Punch lines—Three words in Hebrew or a smutty reference.

Apple sauce—What Eve handed Adam.

SIGNS OF SPRING:

No empty benches in Bryant Park.

Actors walking on Broadway without their overcoats.

Sulphur and molasses.

That lazy feeling.

Crowds of men and girls at the northeast corner of 46th street and 7th avenue.

The income tax.

Trips to Atlantic City.

Increased matrimony.

Increased divorce.

NO DIVORCE FOR HER

Almost anything can happen these days. A prominent motion picture star says that she is not contemplating a divorce.

HOW WAS HE BEFORE THAT?

Chicago vaudeville actress declares that her husband has been grouchy and ill-tempered ever since she married him 20 years ago.

KNEW WHAT HE WANTED

A stock company manager was in the theatre box office one day last week, when a burly Swede came up to the window and said "Give me two seats in the balance please." "You mean the balcony, don't you?" the ticket seller said. "No, in the balance," he replied and taking a printed circular from his pocket pointed to a line which said, "First sixteen rows fifty cents. Balance thirty-five.

BUILD ONE LIKE THIS

A new theatre to be built on Broadway carries the advance announcement that it can be emptied in three minutes. Who'll construct one that can be filled in that time?

POPULAR GREETING

Good morning, where do you lay off this week?

VAUDEVILLE VETERANS

Who wears the largest hat? Why, the man with the largest head, of course.

MANAGERS TAKE NOTICE

An usher in a big picture house on Broadway bears the name of I. Grafft.

HEARD IN THE DRESSING ROOM

Well, you can't be a hit everywhere. Don't talk so loudly, do you want them to think we quarrel all the time?

DRAMATIC and MUSICAL

"THE COMEDIAN," WITH LIONEL ATWILL, NEW BELASCO PLAY

"THE COMEDIAN," adapted by David Belasco, from the French of Sacha Guitry, produced by Mr. Belasco at the Lyceum Theatre, Tuesday evening, March 13.

CAST

The Comedian	Lionel Atwill
G. Maillart	A. P. Kaye
Jacqueline	Elsie Mackay
Leclerc	H. Paul Doucet
Bloch	Albert Gran
Robert	William Lorenz
A Stage Manager	Will Hindson
Mounet-Pombla	H. Cooper Cliffe
Antoinette Vivier	Rose Winter
Marguerite Simonest	Evelyn Gosnell
Yvette	Marguarite Denys
Marcelle	Myra Florian
Alise	Edmonia Nolley
Henri	Jacques De Wolfe
Marie	Maquita Dwight
Lucien	Harold Seton

If Arthur Hopkins was to expostulate his favorite interrogation, "What's the Matter with Your Second Act," both Lionel Atwill, the star, and David Belasco, adapter and producer of this latest opus from the more or less prolific pen of the younger Guitry, could honestly reply, "Nothing." For it is the second act of "The Comedian" that provides the punch that may ride it to popular favor with the cosmopolitan audiences. The piece was revealed at the Lyceum Theatre last Tuesday evening and brought out the usual fashionable assemblage of theatregoers who flitter around the Belasco candle.

The hero, played by Atwill, is a successful comedian of the Paris theatre, who finds age overtaking him, but is unwilling to admit it. His fellow players and friends enjoy doing everything possible to disillusion the poor chap. Gradually his barrier of optimism begins to crumble.

An old college chum, perturbed by the secret adoration of his young niece for the comedian, persuades him to play a David Garrick in real life in order to disillusion the gushing matinee Miss. He is to meet the little lady in his unromantic dressing room, sheared of his ruddy make-up and thereby disrupt the illusion that his roles have aroused in the heart of the girl. By so doing, the uncle is confident that his niece will run off in disgust and never again be lured by the romantic acting of a matinee idol. The actor grasps the opportunity, since it offers a chance to kill two birds with one stone. If he manages to charm the Miss, he will be convinced that youth is not fleeting.

The girl and the actor meet, and instead of the latter faithfully emulating Garrick, he effects a romantic attitude, and in less than an hour he has extracted a promise to an elopement the following morning. Best of all, he has accomplished this without the aid of a make-up.

Two weeks later they are married and have returned to Paris. The comedian is preparing to revive a favorite play. A leading woman is not available, and the young wife beseeches him to allow her to play the part. She had learned the lines by heart in the days of her secret adoration across the lights.

Her enthusiasm is so genuine, her lines so perfect and beauty so ravishing, he cannot help but give consent. This is accomplished in the second act of the play. For a time it looked as though Miss Mackay, in this scene, would wrest stellar honors from Mr. Atwill.

Another scene follows, showing a rehearsal of the play with the embryo actress in the part. She is quite awkward, yet so charming that her comedian husband, who has not really loved her before, finds himself adoring her. But at the première performance she fails miserably. And then follows the comedian's sacrifice of his love for her, for his greater love for his art and his sense of duty to his public.

The rehearsal scenes, interrupted by the usual comedy interruptions, is amusing and well played, and there is good drama in the last act.

Lionel Atwill does much for "The Comedian." His characterization of the actor is easily one of the best portraits he has thus far contributed to the theatre. His technique is fluent, his method is sound, and in the scene where he realizes his love for the young woman, he does some remarkably good work.

Miss Mackay has the truer of the two parts and manages to get everything there is out of the role. A. P. Kaye, Albert Gran and H. Cooper Cliffe also did well in their respective roles.

"GO-GO," MUSICAL SHOW SCORES DUE TO CLEVER DANCING

"GO-GO," a musical comedy in two acts by Harry L. Cort and George E. Stoddard, lyrics by Alex. Rogers and music by Luckyeth Roberts; staged by Walter Brooks, presented by John Cort at Daly's Theatre, on Monday evening, March 12.

Mrs. Parker	Kathi Murray
Otis Hubbard	Paul Burns
Isabel Parker } Florabel Parker }	Josephine Stevens
Margy	Vangi Murray
Mrs. Phyllis Full	May Boley
Telma Finnish	Lora Sonderson
Senator Locksmith	Billy Clifford
Oswald Piper	Don Barclay
Jack Locksmith	Bernard Granville
Vernile	Nitzi Vernile
Briggs	D. L. Roberts

And the "Go-Go bug will get you if you don't watch out." Or, we might say, words to that effect. At any rate, we couldn't quite see anything out of the ordinary in "Go-Go," but found ourselves liking the show. The book is poor, the comedy is weak, there is little that is really good from a musical standpoint, for all the numbers are of the jazz variety, and yet "Go-Go" went over with a bang, and undoubtedly will go over in that manner for the rest of the season and through the summer.

For "Go-Go" has one big redeeming feature in Dancing. The capital D belongs there. It is a dance show, pure and simple,—no,—not simple, for the dancing is really the most difficult dancing we have ever seen in a musical comedy. It brought to New York a new face, in that of Mitzi Vernile, who does acrobatic, tap, eccentric, and practically every other type of dance work in a polished, artistic manner which will bring this tall, well-built young lady to featuredom in many a production before many more moons have passed.

The dancing also brings back the chorus men, who have been getting rather extinct during the past few years. These eight young chaps are above the class of the ordinary run of male choruses and do some good work. Which brings us to the female chorus of sixteen. Not years, but in number. At that some may be only sixteen. Three or four of them may also be their mothers. More unusual things have happened. But from a viewpoint of looks these sixteen are all there. And when it comes to dancing, well, the "Gingham Girls" octette had better look to their laurels, for these sixteen are all also specialty artists.

Josephine Stevens is the dainty ingénue. (An ingénue is always called "dainty," isn't she?) Miss Stevens is really sweet. And for juvenile, who could be better than Bernard Granville, our own Bunny? Bunny does better work in this show than we have seen him do in years. Bunny is always likeable. Don Barclay and Paul Burns handle the comedy, and do well with poor material. Lora Sanderson is perfectly cast.

"BARNUM WAS RIGHT," MYSTERY FARCE IS FAULTY BUT FUNNY

"BARNUM WAS RIGHT," a three-act farce by Philip Bartholomae and John Meehan, presented at the Frazee Theatre by Louis F. Werba, on Monday evening, March 13, 1923.

CAST

Miriam Locke	Marion Coakley
Sarah	Susanne Willa
Samuel Locke	Elwood F. Bostwick
Harrison	Denman Maley
Seymour Standish	Robert Adams
Felix Hammer	William E Morris
Fred Farrell	Donald Brian
Pierre	Arthur J. Wood
Mr. Tuttle	Neil Martin
Mrs. Tuttle	Enid Markey
Burke	Will Deming
Phoebe O'Dare	Lilyan Tashman
Giuseppi Verdi	George E. Mack

John Meehan has been connected with George M. Cohan for so long that he has become thoroughly imbued with all the Cohan tricks and mannerisms. "Barnum Was Right" might have been done by George himself were it not for the fact that some of the work is slipshod, actors muffing their lines and mechanical devices failing to operate. The play is done with all the wall-rappings, mysterious shots and meant-to-be blood-curdling devices of the mystery plays now in vogue, but every climactic moment, instead of thrilling, causes screams—of laughter.

The plot is thin but involved. Miriam Locke is in love with Fred Farrell, but her father, Samuel Locke, a comparatively poor government chemist, wishes her to marry the wealthy Seymour Standish. An ostensible "nut" named Harrison, climbing in and out of windows, plants the idea of a manor house on the hill filled with millions of Spanish doubloons. Farrell makes Locke a sporting proposition. If he, Farrell, can pay off the taxes and indebtedness of the 300-year-old Locke estate in one year he may marry Miriam. Farrell turns the manor house into an inn, charges $25 a day and provides hammers and axes for his guests to search for hidden treasure, a story circulated as a feature in all the newspapers but vehemently denied by him, denied in fact just strong enough to make the people think he is lying. In the third act the players all get bitten with the bug and the building is torn up, blown up and becomes something of a madhouse, but Farrell gets the girl.

Denman Maley, as Harrison, plays a part reminiscent of the lunatic in "The Tavern," while Donald Brian, as Farrell, catches the Cohan contagion and has a typical exist, with legs outthrust to the sides, hands behind back and head wagging, and in spots even begins to use the Cohan nasal drawl. Occasionally he forgets he is in a farce and starts to rush his lines so as to get to the song and dance quicker. Susanne Willa, as Sarah the maid, does a cross between May Vokes and Georgie O'Ramey, doing her best work when she repeats her carefully memorized speech of warning to prospective guests. Enid Markey, as the wife, made the most of her opportunities and Burke, in the hands of Will Deming, became a fine part. An effort is made in the play to plant a catch-line similar to "What's all the shootin' for," but it is doubtful if "What seems to be the trouble" will ever reach the same proportions. The title itself, "Barnum Was Right," which is Farrell's sole business motto, has more chance of planting the play in the minds of the people than anything else. And Barnum *was* right. In spite of its imperfections and impossibilities the play is good for a run. The finale, with Brian and Miss Coakley looking out at the audience and saying, "Did you ever see anything more wonderful?" tells the whole story.

"SILENT ASSERTION" STARTS

Butler Davenport, who is leading man of the Bramhall Players at the Bramhall Theatre, has written a new play, entitled "The Silent Assertion," a drama in four acts, which he will present at that theatre for a short tryout period beginning (Wednesday) this evening. Davenport says he is giving the play a tryout at the Bramhall, where no admission will be charged, to enable several producing managers to look it over with a view of having it presented at a Broadway theatre in the Fall.

COREY IN LONDON

Madison Corey arrived in London last week to conclude arrangements for the London production of "The Bootleggers," which he will produce there in association with a London manager. While abroad Corey will look over the current theatrical material on the Continent with a view of obtaining the rights to several which he will do here upon his return.

PETROVA SHOW FOR CHICAGO

Mme. Petrova will give Chicagoans the first chance to look at her new starring vehicle, which she wrote herself, at the Selwyn Theatre in that city on Sunday, April 1st.

"THE LOVE HABIT," FRENCH FARCE IS VERY AMUSING

"THE LOVE HABIT." A farce in three acts from the French of Louis Verneuil. Adapted by Gladys Unger. Produced by Brock Pemberton at the Bijou Theatre, Wednesday evening, March 14.

CAST

The Young Man	James Rennie
Marie	Mary Kennedy
Nadine Morand	Florence Eldridge
Gustave Morand	Ernest Cossart
Rosette Pompon	Fenia Marinoff
Max Duvelleroy	Dwight Frye

"The Love Habit," a farce importation in three acts, marked the fourth production of the current season to be made by Brock Pemberton and attracted the usual ultra smart first night assemblage to the Bijou Theatre last Wednesday night.

To attempt to arrive at a verdict under the influence of a first night reception would be futile. The succeeding performances will tell the tale. Nevertheless it is only fair to state that the Gladys Unger adaptation of Louis Verneuil's farce has many happy moments and much to recommend it to the average playgoers. As far as being a sensational hit there will be many divided on that opinion.

The farce tells the story of a charming wife, married to a slightly older person who is carrying on an unbelievable intrigue with a lady of the cabarets. At the same time a personable youth conceives a passion for the young wife. And so one thing leads to another until the erring husband, driven frantic by the relentless pressure exerted by his rival, who insists on the freedom of the house as the price of his silence, confesses all. The wife forgives—and promises her faithful suitor an assignment.

The story, then, is not particularly novel, nor are the scenes and situations which it allows. It is, it would seem, only the one new element in the French farce on the Broadway stage—the certainty from the beginning of the wife's surrender—that throws new light upon the otherwise antiquated proceedings.

The erring wife is adorably played by Florence Eldridge. Ernest Cossart was the undiscriminating husband and grasped every opportunity the role afforded. James Rennie also registered well as the youthful admirer of the wife. Others who did well in their respective roles were Dwight Freye, Fenia Marinoff and Mary Kennedy.

Rose Clare has been routed over the Interstate time.

Helen Le Roy is now appearing in the revue at Gallagher's.

Ike Rose's Midgets opened for a tour of the Amalgamated circuit.

Addie Rolfs, dancer in the Ziegfeld "Follies" is seriously ill with influenza.

The Hope Sisters have replaced the Courteney Sisters in the Connors Revue.

Harry Bussey will open in a new monologue shortly, written by Wes Frazer.

Hubert Kinney and **Margaret Shelby** have opened on the Loew time in a new dancing act.

The Stewart Sisters are heading a new revue at the Hotel Richmond, Richmond, Va.

Dixon, Lynch and **Cins** opened on the Delmar time on Monday of this week at Richmond, Va.

The Lyric Female Four are now being featured with the revue at the Beaux Arts, Philadelphia.

Renee Rayne has changed her act and is now using a pianist instead of a pianist and dancer.

Murray and **Gerrish** are preparing a production act in which they will tour vaudeville next season.

Betty Nevins has been added to the cast of "Wildflower," the current musical piece at the Casino.

Reginald Goode, Merle Madden and **E. J. Ballantine** have been added to the cast of "Sandro Botticelli."

Arthur Hepburn has been signed for a prominent role in "Parasites," which will shortly be seen in vaudeville.

Clark and **Bergman** and **Leedum** and **Stamper** are dividing headline position at Keith's, Philadelphia, this week.

Bonnie Delyss, film actress, filed suit for divorce last week in Los Angeles. Her husband is Marcus A. Guest.

Kurt and **Edith Kuehn will offer** "1,000 Reward," a new act, written by Wes Frazer, to vaudeville shortly.

Harry Ashton and his Syncopated Seven, a colored organization, are now playing the New England houses.

Sophie Miller, singing comedienne, has been added to Harry Walker's Revue at the Beaux Arts, Atlantic City.

Sophie Tucker will be seen in a new musical stock production on the Coast, opening about the middle of next month.

John Colton is preparing to take a trip to the Orient in order to acquire some local color for a play he is doing.

Lenore Ulric will have the stellar role in the forthcoming screen adaptation of her former legit success, "Tiger Rose."

Marie Wallace, of the Ziegfeld "Follies" will leave the show next week for a trip to England and the continent.

Jules Shenken has been appointed musical director for Hackett and Delmar's revue, now playing a Keith route.

Isabelle Jason is preparing a new production act which will have a band of six pieces and two other principals.

Jack Delman and **Hetty Green** are preparing a new act for vaudeville, written for them by a well known author.

ABOUT YOU! AND YOU!! AND YOU!!!

John Tuerk is back with William A. Brady again and will manage "Up the Ladder," which reopens on tour next week.

Ford and **Goodrich** replaced Francis Renault in the show at the Central on Saturday, Renault leaving for the Pan time.

Peggy O'Neil will have the role of The Montague Girl in the forthcoming London production of "Merton of the Movies."

Harry Abrams & Company, in "Dancing Shoes," will open for a tour of the Loew time in Providence on Thursday, March 22.

Frank E. Lynch, formerly of Walsh, Lynch & Co., will revive their old success, "Huckin's Run," to open in vaudeville shortly.

Dorothy Rayne and **Phil Dwyer** opened Monday at Loew's American in a new act which they recently broke in out of town.

Ray Kosar, Marie Abbott and **"Bee" Lawrence** have been added to Harry Walker's floor show at the Palais Royal, Atlantic City.

Jim Barton started rehearsals last week in the new musical comedy to be put out by the Shuberts, in which he will be starred.

Morris and Campbell, formerly of Shubert vaudeville, and more recently of the Loew time, opened last week on the Orpheum circuit.

Harry Akst, composer of "Dearest" and "Wet Your Thumb" joined Nora Bayes in Chicago on Monday to act as her accompanist.

Jack Conroy and **Mary Baker** will open a tour of the Keith New York houses at Proctor's 58th Street on Thursday, Mar. 22.

John Charles Thomas, former light opera singer, now giving recitals has given up his concert tour to enter the motion picture field.

Richard Bennett is undergoing a minor operation this week, and his company of "He Who Gets Slapped," is laying off for two or three weeks.

Hugh A. Grady, general manager for Arthur Hammerstein, was taken ill with appendicitis last week and removed to the Lenox Hill Hospital.

The Glorias have completed their run in the Coast houses with Bessie Clayton and will be seen in a new George M. Cohan production shortly.

Edward Renton resigned as general manager of the Interstate Circuit, of the south. He was formerly connected with the Keith's in New York.

Irving Cohn is routing orchestras booked out of Frank Silver's Orchestra Exchange, now located in its new offices in the Earle Building.

Helen Gahagan, who is appearing on tour in "Passions for Men," will be featured next season in "The Clean Up," a new play by Barry Connors.

Chauncey Olcott opens Easter Monday in "The Heart of Paddy Whack," at the Alvin Theatre, Pittsburgh, under the direction of the Selwyns.

Field's "Family Ford," which closed last week after a long tour of the Orpheum and Inter-State time will open around New York in a few weeks.

Mrs. J. C. Drum has been appointed general press representative for John Murray Anderson's "Jack and Jill," which opened in Buffalo this week.

Sothern Sisters have shelved their sister act to appear with Billy La Varr in his new production act now playing Keith time. They joined last week.

Glen McDonough has changed the title of his new drama from "The House" to "Within Four Walls" and will open the piece in Springfield, Mass., April 2.

Tillis and **LaRue, Nola St. Clair, Ella Golden** and **Florenz,** and two others have been engaged for a new vaudeville act entitled "The World of Make Believe."

George Bradbury, formerly of Bradbury and Scully, has now combined with Renee Rayne in a new vaudeville act by Vincent Valentini, called "Miss Vaudeville."

Ray Kearns has been engaged for the juvenile role in "Greenwich Village Scandals," destined to open at the Greenwich Village Theatre the latter part of April.

Adolph Klauber, producer and husband of Jane Cowl, went to his home in Louisville, Ky., last week to attend the funeral of his sister-in-law Mrs. Henry Klauber.

Cedora, Aronta Bros., Seven Arabian Knights, Josephssen's Icelanders, are among the acts working this week at the Marines Circus at the 104th Field Artillery armory.

Jean Renee has been signed as featured dancer for the Spring edition of "So This Is Broadway," William Arnold's extravaganza at the Moulin Rouge, New York.

Leo Hoyte has been signed by Henry Duffey to play the role of Solomon Levi in his stock presentation of "Abie's Irish Rose," to be made at the Pitt Theatre, Pittsburgh.

Jerome Patrick has been signed to play opposite Alice Brady in the forthcoming production of "Zander the Great," which is to be launched by Charles Frohman, Inc.

Irving Carpenter, stage manager of the last season's "Music Box Revue," is leaving for London shortly, to assist Hazzard Short in the staging of the revue for C. B. Cochrane.

Galina Kopenak has been added to the cast of "The Wasp," the new play by Thomas Fallon, author of "The Last Warning," which is being groomed for an early metropolitan showing.

Grace Fenton has joined forces with Billy Plunkett and both will shortly be seen in a revival of "The Girl and the Pearl," originally done over the big time by Wilbur Mack and Nella Walker.

Don McCullom returned to New York last week from Chicago, where he had been appearing in "Zeno," which closed for the rest of the season and which will re-open in New York on September 3rd.

James Kirkwood will leave the cast of "The Fool" shortly to appear in a motion picture production called "The Living Death," opposite Dorothy Davenport, Mrs. Wallace Reid. Harry Brown will assume his role.

Coral Melnotte, of Melnotte and Norton, is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists' club.

Elise Bartlett is playing in the last act of "The Adding Machine," at the Garrick and also playing her role in the first act of "Peer Gynt" at the Shubert. She is depending on the taxi-driver, her understudy and the traffic cop.

Cora Wilkenning, the playbroker, was injured in a taxicab accident ten days ago and suffered a broken bone in the back of the neck. Her condition is reported favorable at the Presbyterian hospital where she is confined.

Madelyn La Verne, who has been a featured dancer in several productions, is framing a new production act in which she will be assisted by a five piece band and two other principals. The act goes into rehearsal next week.

Mrs. E. I. Bell, nee **Louise Bernett,** of the Orpheum Circuit offices in New York, left that firm Saturday after an association of several years, to begin house-keeping with her husband at their home in Ardsley, Westchester County.

Sol Green, booking agent and brother of Morris Green, one of the managing directors of Bohemians, Inc., has removed his booking office from the Selwyn Theatre Building to the Regan Building, No. 140 West Forty-second Street.

Wm. Fields, formerly with the Mindlin and Goldreyer press bureau has been appointed press representative for the Stuart Walker stock companies in Indianapolis and Cincinnati this season. Fields left last week to assume his new duties.

Jack Conway, theatrical newspaperman, whose baseball and boxing slang stories are now running in the "Action" magazine, has written a book, called "Con's Apple-Chasers," which will be published by H. K. Fly in September.

Elizabeth Broune and **Paul Youcan,** feature dancers lately of **"Molly** Darling," who have been appearing for the past four weeks at the Monte Carlo cabaret, were on the bill at the Earl Carrol Theatre at the Sunday night concert.

Bert Harrison who went to London to produce "Partners Again" for the Selwyns returned to New York last week. Harrison will shortly start on a new production for Al. H. Woods, whose plays he has been staging for several years.

Florence Moore and **Rose Rolando,** who are appearing with the Music Box Revue in Philadelphia, at the close of the company engagement there will leave the company and sail for a three months' vacation abroad. They will not appear with the production when it is presented in England late in May.

Alma Tell left the cast of "It is the Law" at the Wilbur Theatre, Boston, last Saturday night so that she could begin work for Wm. Fox on a feature picture she is to be starred in. Dorothy Shoemaker assumed her role. Valarie Valaire also retired from the cast that evening. Her place was taken by Constance Hope.

Tom Douglas, who has been engaged by George Tyler for the London company of "Merton of the Movies," sailed for England on the Celtic last Saturday. He is the only American player engaged on this side for the production. Peggy O'Neill now appearing in an English production in London will also be a member of the cast.

The Whole Country Has Gone Wild On

RUN

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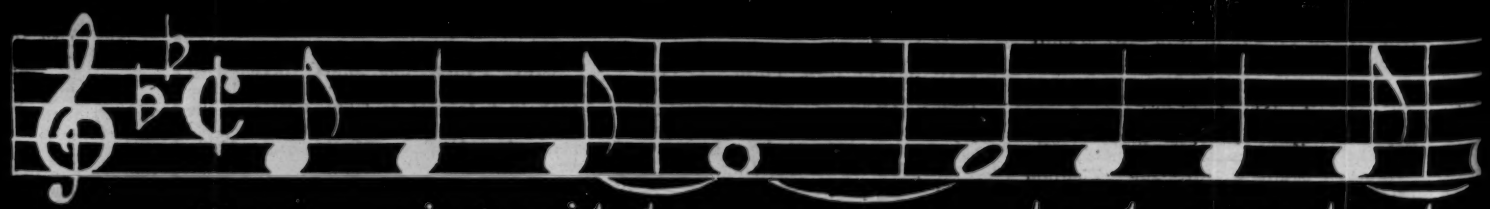

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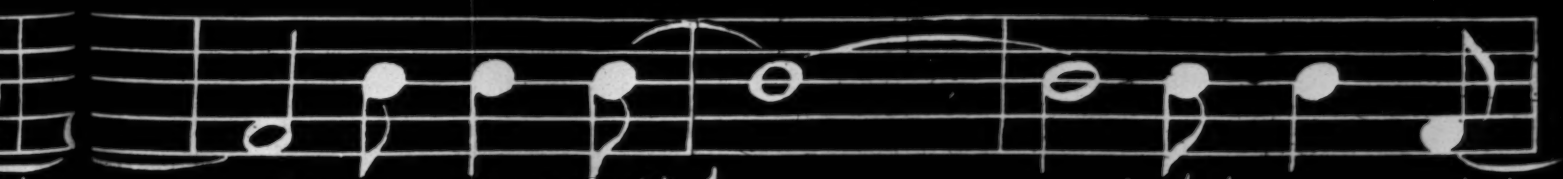

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MELODY LANE

RADIOS CONTINUE TO BROADCAST WITHOUT PAYMENT OF ANY FEE

Despite Friendly Conferences Between Radio Heads and Composers' Society Representatives no Licenses Have Been Taken Out and no Money Has Been Paid by Radio Stations

After several months of wrangling, and threats to sue on the part of the American Society of Composers, Authors and Publishers, radio broadcasting stations continue to send out compositions under the control of the Society without taking out licenses and the payment of a fee for the use of the music, with the result that J. C. Rosenthal, general manager of the A. S. C. A. & P., left for Washington early this week to attend the conference of radio interests called by Hubert Hoover, Secretary of Commerce, who was recently placed in control of all wireless telephone broadcasting stations. At the conference, Mr. Rosenthal will endeavor to present the case of the Society, and seek compensation for the performing rights of the organization's music as provided for in the Copyright Act.

On March 8, last, the Society again notified the radio stations that suits for infringement of copyright would be instituted against all infringers, but up to date no station has been licensed and no money is being collected for the use of the A. S. C. & P. catalogue. It was estimated at one time that a million dollars or more yearly would be the amount of money collected by the Society for the use of its music by radio stations, and appropriate license fees were worked out.

Since the two meetings held last Fall of the big radio interests in the East and members of various organizations such as the Authors League of America, Music Publisher's Association of the United States, Music Publisher's Protective Association, American Society of Composers, Authors and Publishers, it was believed that some sort of an amicable agreement would be reached. Among those present was E. C. Mills, of the M. P. P. A., Nathan Burkan, general counsel of the A. S. C. A. & P., a representative from the Department of Commerce and several radio corporation officers. The situation was admirably explained by Mr. Mills, who presided at the meeting and the radio people showed considerable interest in the side of the composers and authors as well as the publishers. They pleaded that they were not making any money due to infringement of their patents, and also they did not know what the government was going to do.

It now appears, however, that the radio interests have been "yes-ing" the composers and authors for several months and are now going to lay back to let the A. S. C. A. & P. force the issue and start infringement suits if they will. Apparently the radio stations are not going to pay out any money for a yearly license fee unless forced to do so. License fees as arranged by the Society were to range from $200 per year to $5,000. How long the radio stations will be allowed to stave off the license fees now wholly seems to depend on the general counsel for the Society, Nathan Burkan, who will probably be forced to bring test suits in the near future.

Many members believe the "golden opportunity" was lost by the Society when its legal department was apparently caught asleep at the switch early this year, and the White Radio Bill was passed in Washington, placing control of the radio stations in the hands of the Secretary of Commerce. Originally this bill was introduced in Congress by Mr. White of Maine, in June, 1922. At that time, or prior to its becoming a law, an amendment or clause inserted in the bill for the protection of the composers and authors would have been comparatively easy. As matters now stand, the Society intends if possible to have the White Bill amended or have Congress at its next session pass a law restricting the sending out of copyrighted music by radio stations. It was the intention of the Society to attend to the White bill when it first came up for a reading.

The radio craze still continues to grow.

SONGWRITERS ELECT OFFICERS

The Composers' and Lyric Writers' League had a meeting last Wednesday evening at Keene's Chop House and held its annual election of officers, as well as change the name of the organization to that of Song-Writers, as it will be known in the future.

Officers elected for the year are: Albert Von Tilzer, president; Irving Cæsar, vice-president; Leo Wood, secretary, and Joe Young, treasurer. Three Honorary Presidents were elected, Victor Herbert, Senator James J. Walker, and George M. Cohan. Nathan Burkan was re-elected as general counsel to the Song-Writers.

A board of directors were elected to act as a committee, and work on the proposed series of benefit performances, the proceeds of which are to go for a club house for members of the organization, to be built at a cost of $100,000 or more. The directors are: Joe Young, Jean Schwartz and Otto Motzan.

The next meeting of the Song-Writers will be held Wednesday evening of this week, when an entertainment will be given with the dinner.

POLLACK IN PROF. DEPT.

Ralph Pollack, formerly in vaudeville, is now connected in the professional department of Ager, Yellen & Bornstein.

GERMAN MUSIC MAN HERE

Herr Brucke, head of the German Performing Rights Society, arrived in this country last week, and was in conference with J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, in regard to the affiliation of the two Societies.

Closer co-operation of the two organizations would greatly benefit both as it would enlarge the catalogue of each in their respective countries and also create larger revenue receipts.

SIDNEY MITCHELL MARRIES

Sidney Mitchell, songwriter, was married to Miss Dorothy Bryant, who has been seen in musical productions, including "The Night Boat" and "George White's Scandals."

Mr. Mitchell, who was formerly with the Broadway Music Corporation, joined the staff of M. Witmark & Sons, last week.

SOLLY COHEN MARRIES

Solly Cohen, assistant professional manager of the Leo Feist, Inc., music house, was married on Tuesday of this week to Miss Florence Broads, a non-professional.

Cohen's friends gave him a big farewell bachelor dinner on Thursday night last.

UNION AFTER WHITEMAN

LONDON, March 19.—According to a decision handed down on Saturday by the Labor Ministry, Paul Whiteman and his Palais Royal Orchestra will not be allowed to play dance music in any place other than the London Hippodrome until another foreign band leaves London. The order is the most drastic ever handed down by the Labor Ministry and Whiteman, because of his prominence, and the publicity that has attended his arrival in England, has been made the first victim. Another portion of the order states that even if Whiteman should play in a local restaurant, dance hall or cafe he will have to use an orchestra composed entirely of British musicians.

The decision made by the Labor Ministry was at the firm insistence of the British Musicians' Union. The union was not concerned with Whiteman's appearance on the stage but objected to the American leader invading the cabaret or ballroom field, of which there was more than a possibility. For the last two years the union has been fighting against the importation of American musicians. In a recent interview Mr. W. Batten, the London secretary of the union, said:

"It is premature to say what steps will be taken. Besides, we don't wish to let the public know. Surprise is a great factor to success. There is no spirit of retaliation. To suggest that it is reprisal for the treatment of English musicians recently in America is untrue.

"It is not leveled against the musicians, as musicians, but as potential ousters from employment of members of our union. Moreover, if Paul Whiteman's Orchestra comes over merely as a music-hall turn we cannot voice any real complaints, even though we feel them.

"As soon as they encroach on the cabaret and ballroom world, however, we will exert ourselves to the utmost to stop them, and we have powerful backing. We maintain that the English are the best dance musicians in the world."

THE FEIBERS GET R. R. ADJUSTMENT

Jesse and Milton Feiber, formerly in vaudeville and now connected with music publishing houses, the former being with Stark & Cowan, and the latter with Ager, Yellen & Bornstein, made an adjustment out of court with the Pennsylvania Railroad Company, through their attorney, Lyman Hess, of Hess and Lilenfeld.

While riding on a train on one of the Pennsylvania lines en route to Atlantic City, the brothers alleged that they were cut about the face and head when a piece of rock flew up from the road-bed, striking the window and sending the glass over their heads. Several hundred dollars was involved in the settlement.

KRESGE SUED FOR DIVORCE

DETROIT, March 19.—Mrs. S. S. Kresge, wife of the proprietor of the 5 and 10-cent stores that dot the United States, filed suit for a divorce against her husband in January in the Wayne County Circuit Court here, the complaint not being as yet filed as part of the formal record and the action having been covered up as much as possible. Kresge has been prominent as a prohibitionist and church worker and has given liberally to the support of various reform movements. His fortune, made in the retail business, is said to be well up in eight figures. The Kresges have five children, two of whom, a son and a daughter, are engaged and are to be married shortly.

VON TILZER CO. DISCHARGED

The Harry Von Tilzer Music Publishing Company was discharged from bankruptcy last Friday by Federal Judge Augustus N. Hand, of the United States District Court.

Creditors will receive about 20 per cent on the dollar as per composition effected through E. C. Mills, who was receiver.

NEW CONSTITUTION FOR M. P. P. A.

The Executive Board of the Music Publishers' Protective Association held an important meeting last week, when the adoption of a new constitution, as framed by E. C. Mills, chairman of the board, was considered, as well as other concrete business matters taken up. In the future the board will be known as the Board of Governors, and Mr. Mills, as chairman of such.

Powers of the Chairman of the Board of Governors are greatly enlarged under the terms of the new constitution, and foremost among the changes in the document is the agreement which provides for a bond of $5,000 to be filed by each member, for the purpose of indemnifying the association in the event that a member is convicted of breaking the terms of the agreement. This applies, for instance, in such cases where a publisher is found guilty of paying acts, etc.

In regard to the above provision, a publisher against whom charges are brought will be tried before six members of the Board of Governors, the chairman presiding at all trials. (The provision is similar to the one in the old constitution in some respects.) In the event that the publisher is found guilty, there will be no appeal from the decision, and ten days after the assessment or fine is levied, if it is not paid, judgment in the Supreme Court of New York County for the amount of penalty may be taken.

Arbitration, which is being practiced by some members at present, with E. C. Mills as arbitrator, occupies a clause in the new constitution, and provides for the arbitrating of differences between publishers, in order to avoid costly litigation. The same system will be used as put in effect recently by the New York State Chamber of Commerce. This will not be compulsory, but for those publishers who desire it.

Other business taken up at the meeting concerned the Canadian Copyright Act, and various things that have been pending since the last session.

Although the Board of Governors have the power to adopt the new constitution as it stands, final adoption will not be made until the general meeting of the members of the Music Publishers Protective Association is held and the matters fully taken up with all of the publishers.

When asked whether the bond provision in the new constitution was for the purpose of preventing publishers from paying acts and orchestras, E. C. Mills said that the practice of such payments was extinct as far as he knew, among members of the M. P. P. A. A realization of their responsibilities to the organization and strict fidelity to its laws by the publishers, said Mills, was one of the purposes of the bond.

KID WRITER IN NEWS SERVICE

The *News Dispatch* pictorial news service has sent out pictures of Max Kortlander, making a Q. R. S. piano roll of "My Mother's Lullaby," with Netty Gulick, the ten-year-old writer, offering suggestions, nearby. More than five thousand were distributed to the news service subscribers, which is greatly aiding the sales of the Triangle Music Company's song.

Next Saturday a stunt is being pulled in Philadelphia, in the interest of the first Betty Gulick bed-time story, "Prince Cutey," which she will broadcast from a local station. Charles E. Kerr and His Orchestra will meet the girl at the depot and escort her to the radio station, etc., and will also broadcast from the Cafe L'Aiglon, in conjunction with Miss Gulick.

HANBURY OUT OF B. A. CO.

Harry T. Hanbury has severed his connection with B. A. Music Company, Herbert Walters having taken over management of the music house for the time being. Joe Keden is in charge of the professional department.

BURLESQUE

ENGLISH SHOW SUMMER COL. RUN

DEAL IS NOW ON

It looks as though the Columbia Amusement Company will have to go to London to pick a show for the summer run at the Columbia this year. According to the present arrangments "Wild Oats," a revue now touring the Moss Circuit in England will get the run, Jean Bedini who will return to London in another week or so has recommended the show in question and negotiations are now under way, but the deal has not been closed as yet and will not for a few weeks, as a representative of the Columbia Amusement Company will have to take a trip to the other side to see the show before it is booked in. The summer run will start May 27.

Barney Gerard's "Follies of the Day" will have a run this spring again, opening at the Gayety, Boston, on May 14. This show played to record business for seven weeks last spring at that house and again the past winter on their regular week there.

Some of the houses on the Columbia Circuit will have an early closing again this season, particularly the houses in the West. The Gayety, Omaha, will close the week of April 2, Minneapolis, week of April 9 and Milwaukee the week of April 16.

Irons and Clamage's "Temptations of 1922" will close at the Gayety, Kansas City, week of March 25. The "Record Breakers" will close at the same house the week of April 1. "Folly Town" will close at Kansas City week of April 8. "Hello Good Times," will close Omaha week of April 16 and the Maids of America will close the house the week of April 22.

Harry Strouss' "Talk of the Town" will close the Gayety, Omaha, the week of April 1 and will close Minneapolis the week of April 8 and the Gayety, Milwaukee, of April 15.

The Columbia Amusement Company will have a new house in Philadelphia next season. They have a site in view in the heart of that city not far from the General Post Office, where a theatre will be constructed of the very latest design, with a seating capacity of about 1,800, it will be ready about the first of the year. In the meantime the shows will continue playing the Casino Theatre.

The Grand, Worcester, will close its season on March 31st with the "Step Lively Girls" and the Majestic, Jersey City, closes its burlesque season this Saturday night with the Frank Finney Show.

"TAKE IT EASY" OPENS

BRISTOL, Conn., March 19.—Morris and Bernard's new show opened at the Bristol Theatre here this afternoon and went over big. It has plenty of comedy and fine musical numbers. The show is called "Take It Easy," featuring Miss Tommie Allen, who is assisted by Dan Evans, Ralph Singer, Billy Tanner, Helen Lee and Claire Stone. There is a chorus of eight pretty dancing girls. The show plays here three days and then goes to the Lyceum, New Britain, for the last half of the week.

THE MAJESTIC CLOSING

The Majestic, Jersey City, closes Saturday night for the season as a burlesque house and opens next Monday with dramatic stock. The Blaney Players, under the direction of Harry Clay Blaney, will present some of the latest Broadway dramatic successes.

Burlesque has not been a big success at the Majestic this season, only a few shows doing around $5,000 gross on the week, many of them going below $3,000 gross.

MUTUAL ROUTE CHANGES

A change in the route of the Mutual Circuit takes effect next week, due mostly to the fact that several houses, also shows on the circuit, will close. The "Girls from Reno" will jump from Baltimore to the Star, Brooklyn. "Step Along" will go from the Olympic, New York, to the Penn Circuit of one-nighters.

"Sweet Bay Bees" will close its season in Scranton and the principals will go to the Bijou, Philadelphia, and play in stock a week and then go to the Folly, Baltimore, for a week with the same policy.

"Girls Ala Carte" will jump from Scranton after next week to Buffalo and work back to New York by way of Boston, it is said.

The "Flappers of 1923" will lay off after Boston next week, as does the "French Models" the week after Buffalo.

WATSON BUSINESS BIG

DETROIT, Mar. 19.—Billy Watson's Beef Trust played to big business in the three houses in which they have just appeared in Chicago, the Columbia, Star and Garter, and Empress, doing a total business of about $20,000 in all three houses.

At the Gayety, Milwaukee, the week previous the show played to $5,000 during which a blizzard hit that city and naturally hurt receipts.

Watson is going to change his entire show next season. He has not had a losing week this season and reports his second most profitable season of his entire career.

CHANGES IN MUTUAL SHOWS

The changes in the Mutual shows made recently are Jessie McDonald, prima donna of "Town Follies"; Johnnie Goodman and Muriel Claire, in place of Carter and Dorsey, in the "Flappers of 1923"; Jack Coyle, in place of Dan Evans, in the "Girls from the Follies"; Walter Johnson, in place of Jack Carlson, in the "Sweet Bay Bees"; Rene Vivian, in place of Vi Kelly, in the "Jazztime Revue," and Buster Sanborn, in place of Mas Santley, in the "Jersey Lilies."

MUTUAL DIRECTORS MEET

A monthly meeting of the directors of the Mutual Circuit was held in the offices of the company in New York last Saturday. All the directors were present except Edw. Lothrop who is in Bermuda at present. Nothing of importance was done at this meeting, it is said, other than the general run of business.

DEATH REPORT UNTRUE

The report of Harry Armer's death is without foundation. The report hit Broadway early last week, but Armer, who is musical director of the "Maids of America," advises the CLIPPER that he is very much alive and on the job.

FINNEY REVUE CLOSES APR. 14

The Frank Finney Revue will close its season at Waldron's Casino in Boston on April 14. Charlie Waldron, owner of the show has cancelled Miners Bronx, Newburgh and Poughkeepsie and the Empire, Brooklyn that followed.

WATSON HONORARY MEMBER

PATERSON, N. J., Mar. 19.—Lew Watson manager of the Orpheum Theatre, this city, has been made an honorary member of the Patrolmen's Benevolent Association of this city.

ACTS AND FILMS IN OPERA HOUSE

The Grand Opera House, Bethlehem, in which Ben A. Levine recently operated Mutual Burlesque shows, is now playing a split week vaudeville and motion picture policy with five acts of vaudeville.

BURLESQUE CLUB BUYS NEW HOME

IS AT 245 WEST 48TH ST.

The Burlesque Club has at last bought a new home. The property is located at No. 245 West Forty-eighth street, just east of Eighth avenue. Cammon, Voorhees and Floyd, with Pease and Elliman, sold the property for Mrs. Randall C. Hall, to the Theatrical Travelers' Association, Inc., better known as the Burlesque Club, of which J. J. Keit is chairman of the Board of Governors. Henry Silverman acted as attorney for the purchaser and Clarence B. Campbell represented the seller, who owned the property for a number of years. The plot is 20 feet by 100 feet.

The building is a three-story and basement structure. J. J. Keit is now drawing plans remodeling the entire building. According to these plans, the front basement will be used as a billiard room, in which there will be two billiard tables and two pool tables; this will also be the grill room. The kitchen will be in the rear.

The reception hall, 20 feet by 65 feet, will be on the first floor. The second floor will be the lodge rooms, card rooms and private rooms. The third floor will be the committee rooms and quarters for the steward.

The cellar will be fitted up with a gymnasium and shower. In the yard a Summer garden is planned with a pagoda effect, where luncheon will be served in warm weather.

The Burlesque Club will take possession May 1 and the club house is to be ready about July 1, when the house will be entirely furnished from top to cellar with new furniture.

The front of the building will be altered and artistically decorated. New lighting effects will be installed throughout the house, with the indirect diffused lighting system.

J. J. Keit signed the papers last Friday, whereby the club has taken over the property, which is said to have cost $40,000. The club will spend an additional $25,000 remodeling the building, and will then own the building free and clear.

John G. Jermon is now one of the Board of Directors of the club, having taken E. Thos. Beatty's place, who recently resigned.

A big revue will be staged at the Columbia Theatre Sunday night, May 13, in which all the burlesque stars will be seen. It is now expected that there will be several choruses from the Columbia Circuit shows playing around New York which will appear with the principals of the same companies. A committee composed of John G. Jermon, J. J. Keit and Bobby Clark is in charge of the program, and big things are expected from the committee. The receipts from that night, it is expected, will buy the new furniture for the club.

NEW POLICY FOR SHUBERT

NEWARK, N. J., March 17.—A new policy will be installed at the Shubert Theatre, this city, commencing April 2 by Manager Frank Smith.

De Wolf Hopper, heading a big musical stock company, will present Gilbert and Sullivan's successes, changing each week. This engagement will be for six weeks.

"JINGLE BELLS" CLOSING

The "Jingle Bells" will close its regular season on the Mutual Circuit at Johnstown the week after next. They will play five of the one-nighters that week. The owners of the show are trying to book the show on a few one-nighters on its way back to New York.

"YOUTHFUL FOLLIES" AT THE COLUMBIA CLEAN AND FAST

Joe Marks and his "Youthful Follies" at the Columbia this week is both fast and entertaining. Not alone this, but it is a corking good singing and dancing show, with pretty girls, twenty-four in chorus, and a good cast. The scenic production is one of the best that has been at this theatre this season and the electrical effects out of the ordinary. Wililam S. Campbell, owner of the show, spared no expense in costuming both the principals and the chorus, and he displayed excellent taste in the selection of styles and blending of colors.

The book is by James Madison; the lyrics and special music by Joe Marks, all staged under the personal direction of Mr. Campbell.

The comedy is in the hands of Marks and Eddie Cole. This is the first season in several years that these two boys have worked together. They were on the American Circuit three or four years ago with Joe Oppenheimer's show, and it does seem good to see them in harness together again. Marks is one of the fastest little comedians in burlesque. He is an acrobatic Hebrew, funister of no mean ability, and one of the hardest workers we know of. He is an amusing chap and always out for a laugh. His acrobatic stunts in the scenes and bits are wonderful, and the manner in which he delivered his comedy is very successful.

Eddie Cole is portraying his "Dutch" role as he did in past seasons. He too, is very fast and clever and makes his every point register. These two boys are great together and should always continue to work as partners.

Hazel Alger, a most attractive blonde of pretty form, is the prima donna. This is the first we have seen Miss Alger in burlesque in several years and her return is welcomed. Miss Alger has several good numbers which she rendered most satisfactorily. Her first number "Rose Time and You" called for encores, as did the others. This attractive young lady's gowns are gorgeous.

Helen Lloyd, a good dancing soubrette, is seen to a better advantage in this show than in any we have seen her in the past. She has several numbers she easily puts over and her first number with the twenty-four chorus girls doing a hard shoe dancing specialty is a novelty, which Miss Lloyd finishes with a fast clever dance. This young lady showed us more dancing than most soubrettes have this season. Her costumes are very pretty.

Mae Leonard is showing much improvement in her work since last season. She is dancing now and dancing well. She also does well in the bits and wears stunning dresses.

Kitty Carner, is the ingenue offering a few numbers and doing a specialty.

William Smith does comedy character bits as well as a singing specialty.

Ray Lynch is taking care of the straight part and is in a number of the bits with the comedians, working very nicely with them.

Larry Clark, a dancing juvenile, has a good part and takes care of it well.

Marks makes his entrance through the front of the house and goes into a line of talk with Miss Leonard.

A corking good singing and dancing specialty was put over by Marks and Miss Lloyd for fine results.

A lot of comedy was worked up in the "radio" bit by Cole, Smith, Lynch and the Misses Alger, Leonard, Lloyd and Carner.

Miss Carner sang three numbers in her specialty in one, doing nicely.

Marks and Cole created considerable comedy in the street car scene.

In their specialty in one Marks and Cole did a burlesque on the Gallagher and Shean act and got a lot out of it. The boys sang parodies and the audience couldn't seem to get enough of them.

Another bit that seemed to please was the "all out up and bleeding" bit in which Marks, Cole, Lynch and Miss Leonard appeared.

Smith in his specialty in one did very well. He sang two numbers and gave an impersonation of one of America's greatest statesmen, Theodore Roosevelt, in a singing speech.

The "bootlegger" bit done by Marks, Cole, Smith, Lynch and Clark, was pleasingly given.

Campbell has a very good show in his "Youthful Follies." It has plenty of comedy, a good selection of numbers and is a real fast show. The crowded house Monday afternoon seemed well satisfied and that is going some.

SID.

BROWN WITH "BDWY BREVITIES"

Walter Brown has joined the cast of "Broadway Brevities" at the Casino, Brooklyn, instead of Sam Raynor as announced.

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WITH A SINGABLE LYRIC

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(Or You Can't See Mamma At All)

By BILLY ROSE and CON CONRAD

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GET IT NOW!

TED LEWIS with "Greenwich Village Follies"
is a sensation singing

WHEN THE LEAVES COME TUMBLING DOWN

By RICHARD HOWARD

GREAT BALLAD WONDERFUL MELODY

AL JOLSON

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HIS NEW NOVELTY SONG SENSATION

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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of March 26, 1923

NEW YORK CITY

Palace—Four Casting Stars—Burns & Lynn—Clark & Bergman—Sybil Vane—Biltmore Orchestra—Long Tack Sam.

Riverside—Maccart & Marone—Frank Tinney—Ruby Norton—Tempest & Dickinson—Fifty Miles from Broadway—Holmes & Lavere—Piano Four.

Alhambra—Boreo—Grace Huff—Santos & Hayes—Billie Shaw—Vincent Lopez—Walters & Walters.

Royal—Robbie Gordone—Segal & Carroll—Rube Clifford—Nance O'Neil & Co.—Will Mahoney—China Blue Plate—Three Odd Chaps—Henry Moore.

81st Street—Venita Gould—Victor Moore & Co.—Miller & Fears—Freda & Anthony—Rhodes & Watson—Shaw's Leaping Hounds.

Colonial—Harry Tsuda—Laughlin & West—Jimmy Lucas & Francine—California Ramblers—Ten Eyck & Wiley—Trixie Friganza—Olsen & Johnson.

Broadway—Ernie & Ernie—Santos & Hayes—Marino & Martin—Lydell & Macy—Harry Stoddard & Band.

Jefferson (First Half)—Bobby Pendauer Troupe—May Wirth & Co. (Second Half)—The Hartwells—Kellum & O'Dare—Biltmore Band.

Franklin (First Half)—Homer Romaine—Joe Browning—Harrington & Green—Edith Wilson & Band. (Second Half)—Ernie Golden & Band—Donovan & Lee.

Regent (First Half)—Stanley & Birnes—Donovan & Lee.

Coliseum (First Half)—Carter & Cornish—Ted & Betty Healy—Ernie Golden & Band. (Second Half)—Kovacs & Goldner.

Fordham (First Half)—Kovacs & Goldner—Eddie Kane—Sophie Tucker & Co. (Second Half)—Camilla's Birds—Carter & Cornish—Ted & Betty Healy—Lillian Shaw.

Hamilton (First Half)—The Hartwells—Pauli & Goss.

BROOKLYN, N. Y.

Orpheum—Kay, Hamlin & Kay—Crafts & Haley—Barett & Cuneen—Julia Arthur—B. C. Hilliam—The Show Off—Alice Hamilton.

Bushwick—Gibson & Price—Lovenberg Sisters & Neary—Murray & Oakland—Oliver & Olp—Mignon—Millership & Gerard.

Rivera (First Half)—Camilla's Bride—Jim McWilliams—Lillian Shaw. (Second Half)—Pauli & Goss—Pinto & Boyle—Sophie Tucker & Co.

Flatbush—Carroll & Sedley—Bert Levy—The Son Dodger—Joe Darcy—Kerr & Weston.

Far Rockaway (Second Half)—Stanley & Birnes—Kellum & O'Dare.

BALTIMORE, MD.

Maryland—Runaway Four—Healy & Cross—Ann Gray—James Lucas.

BOSTON, MASS.

Keith's—Moody & Duncan—Rubin & Hall—Vadi & Gygi—Mr. & Mrs. J. Barry—Paul Specht's Band.

BUFFALO, N. Y.

Shea's—The Briants—Nash & O'Donnell—Rae Samuels—Duci de Kerekjarto—Four Aces.

CINCINNATI, OHIO

Keith's—Four Phillipps—Connor Twins—McLaughlin & Evans—Jack Norton Co.—Bryan & Stewart—Bailey & Cowan.

CLEVELAND, OHIO

Palace—Dixie Four—Dillon & Parker—Al Wohlman—Georges Du Fresne.

105th Street—Dezzo Retter—Lowe & Stella—Wm. Halligan & Co.—Frances Arms—Dillon & Parker.

COLUMBUS, OHIO

Keith's—Lytell & Fant—Sheldon, Ballantine & Heft—Around the Corner—Chief Caupolican—Meehan's Dogs.

DETROIT, MICH.

Temple—Vincent O'Donnell—Gautier & Pony—Lime Trio—Flo Lewis & Co.—Eddie Leonard—Hallen & Russell—Fern & Marie—Wayne & Warren.

GRAND RAPIDS, MICH.

Empress—The Nagyfys—Margie Coates—Bryan & Broderick—Burke & Derkin—Southland Entertainers.

INDIANAPOLIS, IND.

Keith's—Pierce & Ryan—Herbert Clifton—Three Lordens—Joe Cook—Alexanders & John Smith.

LOWELL, MASS.

Keith's—Hartley & Paterson—Seed & Austin—Rosa Duo—Hank Brown & Co.—Ethel Hopkins—Weel Lester & Co.—Rae E. Ball.

MONTREAL, CAN.

Princess—Fenton & Fields—Al. & F. Stedman—Gus Edwards & Co.—Wyeth & Wynn—The Zieglers—Helen & Harriet Schroeder—Hazel Moran. (March 25)—Dress Rehearsal—Norwood & Hall—Ed. & Ida Tindall—Bowers, Walters & Croker—Follis & Leroy—York & Maybelle.

PHILADELPHIA, PA.

Keith's—Harry Jolson—Fifer Bros. & Sister—Mary Haynes—Enrico Restelli—W. C. Dornfield—Bernt & Partner—Mrs. Rodolph Valentino—Elinore & Williams.

PITTSBURGH, PA.

Davis—Al Striker—William & Wolfus—Jane Ayer & Co.—Gus Fowler & Co.—Swor & Conroy.

PORTLAND, ME.

Keith's—Ibach's Entertainers—Claude & Marion—Zeck & Randolph—Al. Libby—Smythe & James—Patrice & Sullivan.

PROVIDENCE, R. I.

E. F. Albee—Browne Sisters—Eight Blue Demons—Patricola & Townes—Van & Corbett—Crawford & Broderick—When Love Is Young.

ROCHESTER, N. Y.

Temple—Tom Smith—R. & W. Roberts—Three Whirlwinds—Harry Burns & Co.—Henry & Moore—Travers & Douglas.

SYRACUSE, N. Y.

Keith's—Richard Hayes—Dave Roth—Marga Waldron—Rae & Emma Dean—Harriet Remple—Harry Kahne.

TOLEDO, OHIO

Keith's—Paul Sydell—The Saytons—Al K. Hall—Senator Ford—Barrett & Farnum.

TORONTO, ONT.

Shea's—Hymack—Morgan Dancers—Moore & Freed—Deagon & Mack—Stone & Hayes—Oscar Martin & Co.—Al & Emma Frabelle—Leonore Kern & Co.

WASHINGTON, D. C.

Keith's—Leedum & Stamper—Meyer Davis Trio—Geo. Moore & Girls—Rome & Gaut—Mollie Fuller—Millard & Marlin—Howard's Ponies—The Storm.

ORPHEUM CIRCUIT

Week of March 25, 1923

CHICAGO, ILL.

Palace—Mosconi Family—Al. Herman—Harry Watson & Co.—Morris & Campbell—McKay & Ardine—Glenn & Jenkins—Neal Abel—Juggling Nelsons—Herberts.

State Lake—Renee Roberts & Orchestra—Franklyn & Charles—Pilcer & Douglas—Powers & Wallace—Letter Writer—Bill Robinson—Piatov & Natalie—Murdock, Mayo & Murdock.

DENVER, COL.

Orpheum—Doree's Operalogue—Marry Me—Carl, Francis & Carl—Valand Gamble—Babb, Carroll & Syrell—Davis & Darnell—Crystal Bennett.

DES MOINES, IA.

Orpheum—Flying Henrys—Hurst & Vogt—Toto—Cardell & Roger—Circumstantial Evidence—Friscoe (Signor)—Toney & Norman.

KANSAS CITY, MO.

Orpheum—Middleton & Spellmeyer—Craig Campbell—Fanny Brice—Charlie Erwin—Babb, Carrell & Syrell—Perez & Marguerite—Myers & Hanford.

Main Street—Four Yellerons—Langford & Fredericks—Billy Dale—Harry Holman.

LOS ANGELES, CAL.

Orpheum—Yarmark—Whitfield & Ureland—Bravo Michelino & Trujillo—Edwin George—Frances Kennedy—Howard & Clark—Gautier's Bricklayers—Steppe & O'Neil—Max Fisher & Band—Adler & Ross.

Hill Street—Harry Langdon—Seattle Harmony Kings—Farnell & Florence—Donegan & Steger—Johnson & Baker—Dougal & Leary.

MEMPHIS, TENN.

Orpheum—Lou Tellegen—Dooley & Sales—Maxfield & Goulson—Collins & Hart—Belle Montrose—Mantell's Manikins.

MILWAUKEE, WIS.

Palace—Henry Santry & Band—H. & A. Seymour—Sylvia Clark—John B. Hymer & Co.—Eric Zardo—Elly.

MINNEAPOLIS, MINN.

Hennepin—Scanlon, Deno & Scanlon—Dugan & Raymond—Fressler & Klaiss—Ernest Hiatt—Frank McIntyre—Whiting & Burt—Frances, Williams & Vanessi.

NEW ORLEANS, LA.

Orpheum—Theo. Roberts—Bevan & Flint—V. & E. Stanton—E. & J. Connelly—Mallia Bart—Roxy La Rocca—Les Kellors.

OAKLAND, CAL.

Orpheum—Gibson & Conelli—Four of Us—Harvard, Wynfred & Bruce—Jack Osterman—Jack Benny—Coogan & Casey—Houdini.

OMAHA, NEB.

Orpheum—Tuscano Bros.—Ja Da Trio—Wilfred Clark—Olcott & Mary Ann—Mitty & Tillio—Zelda Bros.—Clayton & Edwards—O'Donnell & Blair.

PORTLAND, ME.

Orpheum—Land of Fantaisie—Moore & Kendall—Wright & Dietrich—Royal Sidneys—Smith & Barker—F. & T. Sabini—White Bros.

SACRAMENTO AND FRESNO

Orpheum—Mignonette Kokin—Charlie Wilson—Rudell & Dunigan—Lloyd Nevado—Gibson & Connelli—Vernon Country Club—Francis Kennedy.

ST. LOUIS, MO.

Orpheum—Leo Carillo—Yellman's Orchestra—Claude & F. Usher—Conlin & Glass—Jos. K. Watson—Schichtl's Manikins—Green & Parker—Willie Hale & Bro.

ST. PAUL, MINN.

Orpheum—Gordon & Rica—Mad. & Paula Miller—Jean Adair & Co.—Allan Shaw—Aunt Jemima—Swift & Kelly—Magleys—Langford & Fredericks.

SAN FRANCISCO, CAL.

Orpheum—Cansinos—Rainbow's End—Rath Bros.—Fred. Hughes—Wylie & Hartman—Duncan Sisters—Farrell Taylor & Co.—Jean Adair & Co.

Golden Gate—Ford Dancers—Richard Keane—Milt. Collins—Lucas & Inez—La Mont Trio—Farrell Taylor Trio.

SEATTLE, WASH.

Orpheum—Little Cottage—Four Camerons—Carl Emmy's Pets—Gene Greene—Vera Gordon—Sargent & Marvin—Dummins & White.

SIOUX CITY, IA.

Orpheum—Visser Trio—Walton & Brant—Fireside Reveries—Jack LaVier—Wm. Faversham—Eddie Miller—Erie & Erie—Mrs. Sidney Drew & Co.

VANCOUVER, B. C.

Orpheum—Dance Creations—Haru Onuki—Hal Skelley—Don Valerio Trio—Sheik—Thurber & Madison—Rolley & Laird.

WINNIPEG, MAN.

Orpheum—De Marcos & Sheik Band—Flanagan & Morrison—Henry B. Walthall—Glanville & Sanders—Bronson & Baldwin—Althea Lucas & Co.

PANTAGES CIRCUIT

Week of March 26, 1923

ST. PAUL, MINN.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

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WINNIPEG, MAN.

"Whirl of the World."

REGINA AND SASKATOON

Phil. La Tuska—Mack & Castleton—Olga Miskia Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

TRAVEL

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

SPOKANE, WASH.

De Lyons Duo—Jim & Jack—La Fine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

SEATTLE, WASH.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

VANCOUVER, B. C.

Bob La Salle Co.—Joe Jackson—Equilia Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

BELLINGHAM, WASH.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

TACOMA, WASH.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

PORTLAND, ORE.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

TRAVEL

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

SAN FRANCISCO, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

OAKLAND, CAL.

The Lavolins—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

LOS ANGELES, CAL.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

SAN DIEGO, CAL.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

LONG BEACH, CAL.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

SALT LAKE CITY, UTAH

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero—Betty & Lou Hart—Major Rhodes.

OGDEN, UTAH

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

(Continued on page 26.)

DARL MacBOYLE
EXCLUSIVE MATERIAL OF EVERY DESCRIPTION
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CIRCUS

MARINES' CIRCUS OPENS

The Marines' $1,000,000 Circus and Fair, given under the auspices of the Veterans of Belleau Wood U. S. Marine Brigade, opened for one week on Saturday evening, March 17, at the 104th Field Artillery Armory, 68th street and Broadway.

A capacity crowd patronized the circus the opening night, taking unusual interest in the various acts. The circus program included: Leon's Trained Ponies, Ducos Brothers, Elmina & Company, Sensational Novelty, 7 Arabian Knights, Andrew Downie's Trained Elephants, Harry Hobrook Singer, The Riding Waltons, Aronto Brothers, Jordan Sisters, Sig. Frantz Troupe, Josephsson's Icelanders, Cedora and the 104th Field Artillery Band. The bill was well arranged and every act went over big.

Other attractions included the Charles Weir Trained Animal Show, which composed the menagerie, the specimen and type of tigers, leopards, bears, etc., are acknowledged to be the finest ever put on exhibition. Three baby elephants recently purchased by Weir were also seen, under the command of Elephant Trainer Wm. Embrey.

The Side Shows, of which there are two, composed of Mrs. Jane Gibson and Her Mule Jennie, made notorious by the Halls-Mills affair in New Brunswick, N. J., and Teddy Steinberg's Big War Show, were well attended. A full line of concessions got their share of the business, and the entire show was booked by Wirth-Blumenfeld Fair Booking Association, with Thomas Brady and Ernie Anderson as directors.

Visitors well known in show circles included: Lew Graham and Mr. and Mrs. Frank Cook, of the Ringling Bros.-Barnum & Bailey Circus; Thomas Gorman, John H. Barry, Miss Barry, and Miss Jackson, of Campbell Bros. Trained Wild Animal Circus; Mr. and Mrs. Wm. Glick, Mr. and Mrs. John Wallace, Mr. and Mrs. Wm. Bloch, Felix Blei and many others.

The Executive Committee of the Marines' Circus is composed of Romeyn Park Benjamin, chairman; Ray C. Sawyer, secretary; W. G. Kimball, treasurer; S. I. Bateman, assistant treasurer, and Charles Cahlin, auditor. The circus closes on Saturday night, March 24.

CAMPBELL SHOW BOOKED

John H. Barry, manager of the Campbell Bros. Trained Animal Circus, has been engaged by Wirth-Blumenfeld Co. to take his elephant, lion act, and trained ponies, mules and dogs for the Yaarab Shrine Circus which opened for a week March 19 at Atlanta, Ga. Besides Barry's acts several other acts were taken along from New York. Mr. and Mrs. Geo. Hamid are in charge of the circus.

WOOD CHOPPERS SIGNED

The Australian Wood Choppers will again this coming season be with the Hagenbeck-Wallace Circus. H. Jackson, Wm. Lawler and Mickey McDonald, who put on the act, are now playing vaudeville in and around New York.

T. J. JOHNSON SHOW ARBITER

Thomas J. Johnson, the well-known attorney, prominent in vaudevilie, theatrical and amusement circles, was named chief arbiter of the outdoor show world with powers similar to those held by Judge Landis in the baseball world, and Will Hays in the motion picture industry, at a meeting of the Showman's Legislative Committee held last week. The committee represents amusement parks, circuses, carnivals, and fairs of every part of the United States, in addition to amusement manufacturers.

Under the title of General Counsel and Commissioner of the Committee, Mr. Johnson holds the power to censor and regulate all outdoor amusements, and members are pledged to remove, at his request, any objectionable features from the profession. Showmen failing to co-operate with the organization or to adhere to its rules, will be **"outlawed," it is stated.**

Pledges to banish "49 Shows," "Kootch Shows," "Hawaiian Village" and shows "for men only" have been made by the committee. [redacted] of liquor or drugs will be barred from employment with any show. Games of chance operated by mechanical devices, are to be forbidden, and money prizes eliminated. All improper or dangerous rides and devices are to be barred from amusement parks and carnivals.

The new Commissioner, Johnson, will seek the co-operation of Mayors and police heads in all cities to regulate the profession and enforce the bans on all prohibited shows and devices.

BARNES SHOW FOR EAST

Murray Pennock, general agent of the Al. G. Barnes Trained Wild Animal Circus is in New York and reports that the show will play several towns in and around New York City, N. Y. Mr. Pennock states that in addition to the several trained animals with the circus that they have added the only pair of trained giraffes, a troupe of reindeers and a flock of trained American eagles.

RINGLING SHOW AT GARDEN

The Ringling Bros. and Barnum & Bailey Combined Shows left winter quarters at Bridgeport, Conn., Monday, March 19, at 2 o'clock P. M. and will be safely housed in Madison Square Garden by midnight. Rehearsals will start Tuesday and the final full dress rehearsal will be given Friday night, March 23, and the first performance given Saturday afternoon, March 24.

MOORE SHOW OPENS

Merle Kinse and Robert Parker, of the John W. Moore Indoor Circus, stopped over in New York for a few days while en route with the show from Baltimore to Hartford, Conn., where they opened Monday, March 19.

FLEMMING BACK IN N. Y.

William Flemming, general agent of the John W. Moore Circus, returned to New York last week from a western and southern trip, going as far south as Knoxville, N. C., and west to Cincinnati.

OUTDOOR EXPOSITIONS

STOCK FRAUD LAID TO PROMOTER

Charged with issuing a false prospectus for the sale of stock in the "Palace of Joy," a Coney Island swimming and amusement place that was to have been promoted by the Sunset Amusement Company, M. William Berman, of No. 305 Broadway, was arraigned in the Commercial Frauds Court last week.

The complainant is Paul Blumberg, a clothing merchant of 781 Broadway, who said he bought $2,400 worth of $10 stock at $12 a share. Max Solomon, assistant district attorney, said that about $300,000 worth of stock had been sold and that Berman got a commission of $5 a share, or more. Berman's defense, which will be made on Friday, it is said, will be that that prospectus was issued after the stock was sold.

BIG PARK FOR MODESTO

OAKLAND, Cal., March 19.—A $400,000 amusement park which will be called the "Garden of Allah" is to be erected at Modesto. Charles Hollingworth is head of the project and associated with him are: E. H. Tickle, of Modesto; C. H. Anderson, W. J. Daley, R. A. Maiden, A. S. Swan and E. A. Kinney, all of Oakland. An automobile park and race track will be an adjunct to the amusement park.

DERNBERG IN FT. PIERCE

Al. Dernberg, general manager of the Brown and Dyer Shows, paid a visit to his wife and children, who reside on Long Island, and left last Sunday to join his show at Fort Pierce, Fla. The Brown and Dyer Show is scheduled to play several towns in the East.

GLICK IN WINTER QUARTERS

William Glick, of the Bernardi Shows left New York last week for Winter quarters at Petersburg, Va., and will also confer with his agent Jack Carr in regard to several towns they are figuring on playing.

BARRY IN NEW YORK

J. F. (Doc) Barry, one of the oldest lecturers on the road today, is in New York and will shortly announce his plans for the coming season. Doc was with Con. T. Kennedy Shows last season.

PHILLIPS WITH EASTERN SHOW

Freddie Phillips, concessioner, will be associated in the management of one of the eastern exposition shows this coming season.

BOYD IN NEW YORK

Larry Boyd, of the World of Mirth Shows, who has been in Chicago booking his show, is now in New York arranging some eastern time.

MARCUS LEAVES SHOW

W. C. Billy Marcus has given up his position as general agent of the Brown and Dyer Show and may be ahead of a feature picture.

BARKLEY TO STAY WITH JONES

To set at rest for all time, A. H. Barkley, General Agent of the Johnny J. Jones Exposition Shows, says that as long as Johnny J. Jones has a show that he, Barkley, will be the General Agent. Mr. Barkley also states that his salary is as large as any exposition show can afford to pay and furthermore says that he has several offers in different lines of the amusement business and that he has a standing offer for his services at any time and should the different bills now coming up prohibit exposition shows he can step right into a position at the same salary that he is getting today.

BIDDLE, JR., IN FILMS

LOS ANGELES, March 5.—Craig Biddle, Jr., a member of the wealthy Philadelphia family, is out to make his own way in the world and has started his career in appearing as an extra in the films at Hollywood for $7.50 a day. Biddle, who is nineteen years old, was given $500 by his father to make his way in the world. He has been here two weeks and spent more than $400 and so far has had only one day's work. Biddle declared when interviewed that he would prefer to make his own way in the motion picture field and be independent than have his family make it for him in Wall Street.

NEW CLUBHOUSE FOR ELKS

The Board of Trustees of Brooklyn Lodge of Elks have been authorized by a unanimous vote at a meeting of the lodge, held March 7, to purchase property for a new clubhouse site. It is located at Boerum Place and Livingston Street, the dimensions being 186 feet on Boerum Place, 162 feet on Livingston Street and 159 feet on Schermerhorn Street, only a half block away from their former Schermerhorn Street clubhouse.

The property will cost approximately $600,000.

CONTRACTS FOR FAIR ACTS

Wirth-Blumenfeld Fair Booking Association, Inc., of New York, have closed contracts with the following Fairs to put on Free Acts, Fireworks and Bands: Norfolk, Va., Lewisburg, Pa., Mansfield, Pa., Clark Summit, Pa., Myersdale, Pa., Oneonta, N. Y., Hornell, N. Y. and Shepherdtown, W. Va.

WORLD AT HOME OPENS

The World at Home Exposition opened the season at Alexandria, Va., Saturday, March 17, 1923.

CHERRY LEAVES WOLF SHOW

Wilbur S. Cherry has severed his connections as general agent of the T. A. Wolf Exposition Shows.

BARKLEY IN N. Y.

A. K. Barkley, general agent of the Johnny J. Jones Exposition Shows, was in New York last week on business.

ATTENTION
CONCESSIONAIRES SHOWMEN
The Brown & Dyer Shows
ANNOUNCE THEIR
OFFICIAL SPRING TOUR
If these spots look good to you and you have a neat clean show to place and if you have and can operate a clean concession and you want to join a show that looks after your interest, write or wire your wants to Cocoa, Fla., this week.
WAYCROSS, GA. Auspices Shopmen's Union Weeks Mar. 29th to April 7
ATLANTA, GA.—Georgian and American's Newsboys' Fund—11 Days, April 11-21
KNOXVILLE, TENN.—Combined Posts American Legion—April 23-28
Watch for Our Next Advertisement Announcing
DECORATION DAY and FOURTH OF JULY WEEK and FAIR DATES

MANY ACTORS ARE EARNING BIG MONEY
DURING THE SUMMER AND AT THE SAME TIME ENJOYING THEIR VACATION AT A SUMMER RESORT WITH
THE BALLOON RACER
We invite you to see it demonstrated at our New York City or Chicago show rooms.
CHESTER POLLARD AMUSEMENT CO.
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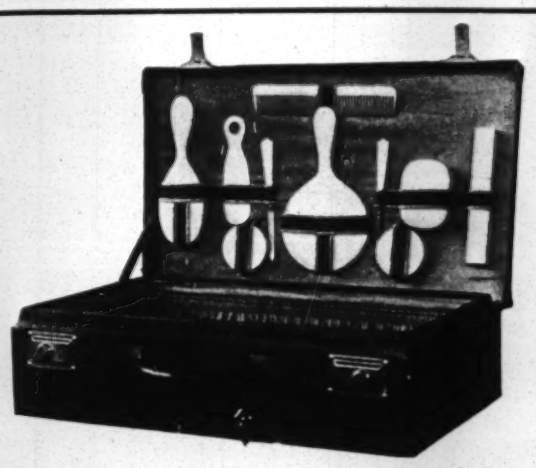

No. 258. Code Name SAM—Best Bet for 1923. 20 inch Overnight Case. Made of extra quality Dupont. Silk Finish lining. Latest improved style. Note the better mirror. Wonderful value at $4.50

JUST TWO

These illustrations show just two of the many wonderful items now on display in our new show room. We carry the most complete line of Concession and Premium Goods in the country. Nobody can offer better values and as for service—try us and you will be convinced it is the best you ever had.

Our new 1923 Catalog will be ready about April 5. It is yours for the asking. Write now.

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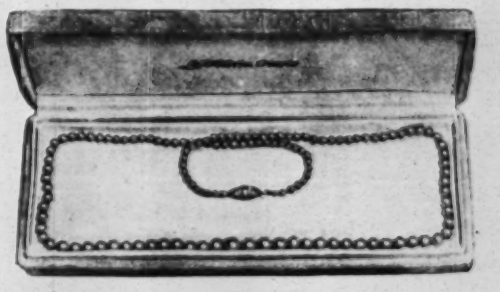

No. 287. Code Name FELIX. 24 inch String of fine indestructible Pearls. Sterling Silver clasp set in with 4 good imitation Diamonds. In handsome Plush Display Box. The best value in the Pearl Market. $1.50

PLAN TEST OF SPIEGEL SANITY

At the hearing of the bankruptcy of Max Spiegel before Harold P. Coffin last week it was intimated that the theatrical promoter, who was declared insane last December and committed to an asylum in Connecticut, where he is now, would be brought back to New York to have his sanity tested. Edwin M. Otterbourg, of Otterbourg, Steindler and Houston, counsel for Edwin Hymes, the receiver appointed by the United States District Court, took pains to have read into the record a telegram which Spiegel had sent to Falk, director, treasurer and general counsel of the Mitchel H. Mark Realty Corporation, of which Spiegel was also a director, which telegram Otterbourg characterized as a "confession." The telegram referred to Falk's discovery, early in December, 1922, that a certificate held by the International Bank of Washington, D. C., was spurious, and read:

"Do no further investigation stock matter as I alone assume all responsibility. Needless to say further inquiry would make public discussion, which, for family reasons, must be suppressed. My intentions are to come Monday to Buffalo and explain."

Falk was also questioned as to whether Spigel appeared sane when Falk last saw him, to which he replied: "He certainly appeared sane." Otterbourg, in discussing Spiegel's commitment to the Stamford Sanitarium, stated that the commitment paper merely characterized Spiegel as insane and did not state the form of mental malady from which the producer was alleged to be suffering.

Otterbourg also made a formal demand on Falk to have Hymes elected a voting trustee of the Mitchel H. Mark Realty Corporation. Otterbourg contended that Hymes is the legal representative of Spiegel by virtue of his appointment as receiver and is entitled to fill the vacancy left by Spiegel, also that Spiegel's successor, appointed in December, 1922, by vote of the other trustees, had not conformed to the language of the trust agreement. Falk refused to sanction the election of Hymes as a trustee and said that the other trustees felt the same way, after which Hymes threatened court action to force recognition of his rights. The trustees will await the outcome of this action before acting further.

During the course of the examination much time was spent in introducing and verifying documents involved in the operation of the stock trust agreement. Testimony similar to that previously offered in January by Walter Hays, also a director in the Mitchel H. Mark Realty Corporation, relating to certain alleged issuances of fraudulent voting trust stock certificates, alleged to have been used by Spiegel as collateral in borrowing approximately a half million dollars from various banks was offered by Falk, who testified that it was on the discovery that Spiegel has issued these bogus certificates that the directors had him removed as trustee and director of the corporation. The next hearing will be on April 2. The value of the Spiegel assets are unknown.

"LOYALTIES" GOING TO CHICAGO

Charles B. Dillingham has decided to move "Loyalties" from the Gaiety Theatre to the Powers Theatre, Chicago, on April 2, and in its stead present Cyril Maude in "If Winter Comes" with an English company at the Gaiety on that same date. It was originally intended to open the Maude show in the Chicago Theatre, but it is said that the English star convinced Mr. Dillingham that a New York premiere for the play would be more advantageous than a Chicago showing. "Loyalties" has been at the Gaiety since September 27 of last year and since that time has been playing to practical capacity there.

"ELSIE" FOR SPRINGFIELD

"Elsie," which was to have laid off the two weeks prior to beginning its engagement at the Vanderbilt Theatre on April 2, will play at the Court Theatre, Springfield, Mass., next week. The house changed the playing terms for the week so that John Schöll, the producer, decided to play the engagement and take off what "rough edges" were left in the play prior to coming into New York.

HUGH GRADY IN HOSPITAL

Hugh Grady, general manager of Arthur Hammerstein's enterprises, was stricken with an attack of appendicitis last week while counting up the receipts of "Wildflower" at the Casino Theatre. He was immediately taken to the Lenox Hill Hospital, where he was operated upon. Grady is now on the road to recovery and will leave the institution in two weeks.

McLAUGHLIN OPENS B'DWY OFFICE

Robert McLaughlin, the Cleveland theatre owner and producer, has taken offices in the Selwyn Theatre Building, where he will begin the casting of "The Fires of Spring" next week. Mr. McLaughlin will divide his time between his Cleveland and New York interests.

GOLDEN BACK FROM FLORIDA

John L. Golden returned from a month's vacation at Palm Beach last Monday. Golden announced that he would make that resort his annual Winter home and that he was negotiating for the erection of a residence there.

GUILD TO DO "DEVIL'S DISCIPLE"

The Theatre Guild will produce this season "The Devil's Disciple," by George Bernard Shaw. This play was on the list for last season, but was crowded out by "Back to Methuselah."

THEATRE SAFE ROBBED

DETROIT, March 19.—The safe of the Regent Theatre was blown open early today by three masked men who overpowered the watchman. The thieves escaped with receipts estimated at about $5,000.

EVAN FONTAINE INDICTED

NYACK, N. Y., March 19.—The Rockland County Grand Jury indicted Evan Burrowes Fontaine and her mother, Mrs. Florence E. Fontaine, on charges of perjury, the outgrowth of the dancer's recent $1,000,000 suit against Cornelius Vanderbilt Whitney, for breach of promise. The dancer and her mother were arrested on Saturday and spent two days in jail.

The evidence was presented to the District Attorney by lawyers for the Whitneys, and the prosecutor took it before the jury. The lawyers got the facts by investigating Miss Fontaine's life with Sterling Adair, a sailor whom Miss Fontaine married in New York City during the war.

In 1918, Miss Fontaine, in annulment proceedings before Judge Tompkins, testified that Adair at the wedding breakfast mentioned something about a former wife, and that she left him immediately, therefore being his wife in name only. Mrs. Fontaine corroborated this testimony. In the trial of her suit against Whitney, Miss Fontaine also testified that she never had lived with Adair.

Then the Whitney attorneys brought out hotel records and testimony from bellboys and others showing that Miss Fontaine and Adair had lived together as man and wife. Miss Fontaine and her mother were held in $5,000 bail. Consequently her suit against Whitney was thrown out of court.

LOEW MGR. HELD UP AND ROBBED

Manager David Friedlander of Loew's 116th Street Theatre, and his assistant, Edward Levy, were held up and robbed of $2,300 Monday afternoon while they were on their way to the bank. The bandits made their escape in a taxi later found abandoned by the police. One of the thieves fired several shots as the taxi fled.

The money was the Sunday receipts for the theatre, and as both men left the theatre they noticed a taxi on the opposite side of the street, but they paid no attention to it. A few minutes later a well-dressed youth confronted them with a silk handkerchief around his hand, under which was concealed a revolver. Pressing the covered hand against Friedlander's stomach, the youth demanded the money and grabbed the bag out of the manager's hand.

The cab in which the robbers fled was stolen earlier in the day from a chauffeur who left it while eating dinner. Detectives working on the case said they were confident the hold-up was the work of someone who was acquainted with the policy of the management to take the additional receipts to the bank on Monday afternoon. The bank is only two blocks away from the theatre.

BLANEY STOCK FOR JERSEY CITY

The Blaney Players, a dramatic stock company, will begin a spring and summer stock season at the Majestic Theatre, Jersey City in Easter week. Harry Clay Blaney is the managing director and Mildred Florence and Jack Lorenz will be the leading players.

JOLSON LEAVING SHUBERTS

According to a current report, Al Jolson will leave the Shubert management at the end of his engagement in "Bombo" this season and next season will appear under the management of Charles B. Dillingham who, it is said, will star him in a new show. Jolson has been appearing under the Shubert management since 1911, when Arthur Klein recruited him from vaudeville for them. His first appearance in a Shubert production was in the company with Gaby Delys which presented "Vera Violetta" at the Winter Garden November 20 of that year. Jolson scored an instantaneous hit in the attraction, with the result the Shuberts began to feature him in subsequent attractions. His salary was nominal at the start, but it began increasing in leaps and bounds until it reached four figures a week and as well brought him an interest and a share of the profits of all the shows he has headed.

Reports have been current that Jolson would undoubtedly enter the concert field in case he should depart from the Shubert management. However, it is learned that Jolson felt that he would be better off as the head of a big production than he would doing the solo work and, therefore, when overtures were made to him to continue in production work by Dillingham, the blackface comedian decided that he would stick to his old love. Jolson will conclude his season in "Bombo" in Boston late in May and it is said that he will take a trip abroad which will bring him back in time to begin rehearsals for a show under the Dillingham management in the Fall.

Jolson since his elevation to stardom has been the biggest money maker for the Shuberts, both in New York City and on the road. Eddie Cantor, whom the Shuberts had groomed to step into Jolson's shoes were he to leave their management, has also announced that he will part company with the Shuberts at the end of the present season. Cantor announced that he would appear under his own management, but it has been learned that he has, during the past year, had several conferences with Florenz Ziegfeld, Jr., relative to returning to the latter's management and being starred in a show by him.

Bruce Edwards, general manager for Dillingham, when interrogated on the subject of Jolson having been engaged by his employer, professed ignorance on the subject. At the Shubert office it was said that they had received no information as to the future plans of Jolson.

AGENTS CAN JOIN PRESS REP. ASSN.

The Theatrical Press Representative's Association, organized in New York and whose membership includes practically every well-known publicity purveyor in the metropolitan district, will not confine their organization to local folk after all, but will take in traveling agents and advance men.

An open luncheon will be given on Friday, at which J. P. Muller, head of the J. P. Muller Advertising Agency, will give a talk on theatrical advertising.

Thank You, Mr. Nelse

I CONSIDER IT A FINE COMPLIMENT FROM ONE WHO KNOWS.

To Managers and the Profession: Nelse, in *Billboard*, March 17, Said:

Jay Flippen is doing black face as the featured comic.

In reviewing the work of Flippen in other shows, and at Miner's in this show, we accepted him at his face value, i. e. a colored actor doing black face, and in accepting him as such we are paying him the highest tribute a reviewer can pay a white actor characterizing a colored actor.

Flippen, the white actor, has evidently given much time to the study of the late Bert Williams, the colored actor, for Flippen is a facsimile of Williams in his facial makeup, registrations, gestures, lines and actions, which at all times are droll and humorous, and never for a moment from his first to last appearance in the presentation does he make manifest that he is any other than a colored actor.

An actor that can maintain the characterization without robbing it of its illusion is an artiste. NELSE.

JAY C. FLIPPEN

FEATURED WITH BROADWAY BREVITIES.

This Week—CASINO, Brooklyn **Next Week—YORKVILLE, New York**

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Casino, Philadelphia, 19-24; Palace, Baltimore, 26-31.

Big Jamboree—Empire, Providence, 19-24; Casino, Boston, 26-31.

Billy Watson Beef Trust—Gayety, Detroit, 19-24; Empire, Toronto, Ont., 26-31.

Bon Tons—Empress, Chicago, 19-24; Gayety, Detroit, 26-31.

Broadway Brevities—Casino, Brooklyn, 19-24; Yorkville, New York, 26-31.

Broadway Flappers—Palace, Baltimore, 19-24; Gayety, Washington, 26-31.

Bowery Burlesquers—Open, 19-23; Gayety, Omaha, 24-30.

Bubble Bubble—Gayety, Rochester, 19-24; Lyceum, Ithaca, 26; Auditorium, Auburn, 27; Stone, Binghamton, 28; Colonial, Utica, 29-31.

Chuckles of 1923—Gayety, Omaha, 17-23; Gayety, Minneapolis, 26-31.

Dave Marion's Own Show—Yorkville, N. Y., 19-24; Casino, Philadelphia, 26-31.

Flashlights of 1923—Empire, Newark, N. J., 19-24; Orpheum, Paterson, 26-31.

Follies of the Day—Cohen's, Newburgh, N. Y., 19-21; Rialto, Poughkeepsie, 22-24; Empire, Brooklyn, 26-31.

Frank Finney Revue—Majestic, Jersey City, 19-24; Hurtig & Semons, New York, 26-31.

Folly Town—Olympic, Cincinnati, 19-24; open, 26-31; Gayety, St. Louis, April 2-7.

Giggles—Empire, Toronto, Ont., 19-24; Gayety, Buffalo, 26-31.

Greenwich Village Revue—Casino, Boston, 19-24; Columbia, New York, 26-31.

Hello Good Times—Lyric, Dayton, O., 19-24; Olympic, Cincinnati, 26-31.

Hippity Hop—Empire, Brooklyn, 19-24; Empire, Newark, 26-31.

Jack Reid's Show—Open, 19-24; Gayety, St. Louis, 26-31.

Jimmy Cooper's Beauty Review—Miner's Bronx, New York, 19-24; Empire, Providence, 26-31.

Keep Smiling—Star & Garter, Chicago, 19-24; Empress, Chicago, 26-31.

Knick Knacks—Gayety, Pittsburgh, 19-24; Colonial, Cleveland, 26-31.

Let's Go—Grand, Worcester, 19-24; Miner's Bronx, New York, 26-31.

Maids of America—Empire, Toledo, O., 19-24; Lyric, Dayton, O., 26-31.

Mimic World—Hurtig & Semons, New York, 19-24; Cohen's, Newburgh, N. Y., 26-28; Rialto, Poughkeepsie, 29-31.

Mollie Williams' Show—Colonial, Cleveland, 19-24; Empire, Toledo, 26-31.

Radio Girls—Stone, Binghamton, 21; Colonial, Utica, N. Y., 22-24; Gayety, Montreal, Can., 26-31.

Reeve's Show—Gayety, Buffalo, 19-24; Gayety, Rochester, 26-31.

Rockets—Gayety, Washington, 19-24; Gayety, Pittsburgh, 26-31.

Step On It—Orpheum, Paterson, 19-24; open 26-31.

"Sliding" Billy Watson, Fun Show—Columbia, Chicago, 19-24; Star & Garter, Chicago, 26-31.

Social Maids—Gayety, Minneapolis, 19-24; Gayety, Milwaukee, 26-31.

Step Lively Girls—Gayety, Boston, 19-24; Grand, Worcester, 26-31.

Talk of the Town—Gayety, Kansas City, 19-24; open, 26-30; Gayety, Omaha, 31-April 6.

Temptations of 1923—Gayety, St. Louis, 19-24; Gayety, Kansas City, 26-31.

Town Scandals—Gayety, Milwaukee, 19-24; Columbia, Chicago, 26-31.

Wine, Women and Song—Gayety, Montreal, Can., 19-24; Gayety, Boston, 26-31.

Youthful Follies—Columbia, New York, 19-24; Casino, Brooklyn, 26-31.

MUTUAL CIRCUIT

Band Box Review—Star, Brooklyn, 19-24; Empire, Hoboken, 26-31.

Flappers of 1923—Howard, Boston, 19-24; open 26-31.

French Models—Garden, Buffalo, 19-24; open 26-31.

Girls-a-la-Carte—Lyric, Newark, 19-24; Majestic, Wilkesbarre, 26-31.

Girls from Reno—Folly, Baltimore, 19-24; Star, Brooklyn, 26-31.

Girls from Folies—Gayety, Brooklyn, 19-24; Lyric, Newark, 26-31.

Hello Jake Girls—Majestic, Albany, 19-24; Howard, Boston, 26-31.

Jingle Bells—Bijou, Philadelphia, 19-24; Folly, Baltimore, 26-31.

Jazz Time Review—One nighters in New York State, 19-24; Majestic, Albany, 26-31.

Jersey Lilies—Majestic, Scranton, 19-24; Bijou, Philadelphia, 26-31.

Kuddlin' Kittens—New Empire, Cleveland, 19-24; People's, Cincinnati, 26-31.

Laffin' Thru 1923—Plaza, Bridgeport, 19-24; Olympic, New York, 26-31.

Midnite Maidens—Broadway, Indianapolis, 19-24; Garden, Buffalo, 26-31.

Miss N. Y., Jr.—Gayety, Louisville, Ky., 19-24; Broadway, Indianapolis, 26-31.

Pat White and His New Big Shows—Empire, Hoboken, 19-24; Gayety, Broklyn, 26-31.

Round the Town—Penn Circuit, 19-24; New Empire, Cleveland, 26-31.

Sweet Bay Bees—Majestic, Wilkesbarre, 19-24.

Step Along—Olympic, New York, 19-24; Penn Circuit, 26-31.

Town Follies—People's, Cincinnati, 19-24; Gayety, Louisville, 26-31.

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PRINCIPALS AND CHORUS GIRLS
BAND BOX THEATRE, CLEVELAND, OHIO
TO OPEN APRIL 15

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NEW EMPIRE THEATRE, CLEVELAND, OHIO

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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OMIKSE CIMOC **ERNIE MACK** WORKING? YES WITH JINGLE BELLS

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This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.

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GLAD TO GET BACK AGAIN **BETTY WEBER**

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Ralph Avenue and Broadway
HIPPITY HOP
Next Week—FOLLIES OF THE DAY

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
Band Box Review
Next Week—GIRLS FROM RENO

Gayety Theatre Throop Ave. & Broadway
Girls from Follies
Next Week—PAT WHITE SHOW

WATSON BLDG. COMPLETED

PATERSON, N. J., March 17.—Billy Watson's new office building, the Watson Building, which cost a quarter of a million dollars has been completed and most of the offices have been rented. Dan Guggenheim, general manager of the Watson Enterprises, has charge of the rentals and reports that but few offices are left that have not been taken.

FAIRCLOUGH IN "BON TONS"

Jimmy Fairclough has replaced Walter LaFoye as straight man of the "Bon Tons." He was booked by Harry Rudder and left New York for Chicago last Thursday. LaFoye is in the hospital in Chicago, where he was taken with a broken leg as a result of a fall from a roof while fixing a radio, it is said.

ONE THEATRE IN READING

READING, Pa., March 17.—There is only one theatre in this city that is playing shows, all others are presenting motion pictures.

The Orpheum stock company is presenting this week "Friendly Enemies" and playing to big business.

TAB SHOW AT NATIONAL

CHICAGO, Ill., March 14.—The "Saucy Baby" Company, a musical tab of forty people, opened last Sunday for a run at the National Theatre. They will change their bill weekly.

The Empress played Watson's "Beef Trust."

WEBER BACK FROM TRIP

Joe Weber returned to New York last Friday from a ten-day trip through New York State. Weber looked over some of the property he and his brother Ike control.

TAB STOCK FOR BAND BOX

The Band Box Theatre, Cleveland, will open with tab stock on April 15, under the direction W. S. Manheim.

FANNY SNYDER ILL

BOSTON, Mass., March 17.—Fanny Palmer Snyder, wife of Tommy "Bozo" Snyder, is confined at the Commonwealth Hospital, this city, where she was operated on last week for stomach trouble. The operation was a success and she will leave the hospital next week. Lola Daniels, of the same company, was operated on for gallstones on March 5 at the Commonwealth Hospital and will leave the hospital at the same time Mrs. Snyder goes.

PARADISE PALACE DOING FINELY

NEWARK, N. J., March 16.—Paradise Palace, one of the largest and handsomest dance places in the country, is drawing big crowds nightly. This place is under the direction of Ray Miller, who personally directs his large orchestra each evening.

LESTER'S MOTHER DIES

Eddie Lester, former manager of the Bowery Burlesquers, is mourning the loss of his mother, who died March 9 at her home in East 173d street, New York. Mrs. Lester was 74 years of age at the time of her death.

GERARD IN SOUTH

SOUTHERN PINES, S. C., March 17.—Barney Gerard, burlesque magnet, Mrs. Gerard and Mrs. Charles Foreman are spending a few days at this place. They will return to New York about April 12.

LYCEUM ON DOLLAR CIRCUIT

PATERSON, N. J., March 16.—Billy Watson's Lyceum Theatre will play the Dollar Circuit attractions next season, for the first three days of the week and the two-dollar shows the last half of the week.

THELMA CARLTON SIGNS

Harry Rudder booked Thelma Carlton last week with Eddie Daley for next season. The contract calls for two years. Miss Carlton is an ingenue soubrette.

SIGN FOR STOCK

Fred Binder and Jack Ormsby have been engaged by Billy Vail to open in stock at his New Empire, Cleveland, at the close of their season with the "Sweet Bay Bees" company on the Mutual Circuit.

PEARL CLOSES AT GARDEN

Jim Pearl closed at the National Winter Garden last Saturday night. Irving Selig, Rose Lee and Babe Wellington opened Monday. Belle White also closed last Saturday night.

LYCEUM STOCK CLOSES

PATERSON, N. J., March 17.—The stock company playing the Lyceum here closes Saturday night.

GRETH'S MOTHER DIES

READING, Pa., March 15.—Mrs. Greth, mother of Claude Greth, electrician of the Orpheum Theatre, this city, died at her home here March 10.

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VAUDEVILLE BILLS

(*Continued from page* 21)

DENVER, COLO.

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

COLORADO SPRINGS AND PUEBLO

Nelson's Catland—Jan Rubini—Weston & Eline—Reynold's Opera Co.

OMAHA, NEB.

Kaufman & Lillian—Rowland & Weehan—McFarland Sisters—El Cota—Cheyenne Days—Bright & Glock.

KANSAS CITY, MO.

Arnold & Florence—Jewel & Rita—Miss Nobody—Harry Tighe—Haverman's Animals—Gibson & Betty.

MEMPHIS, TENN.

Howard & Jean Chase—Chernynoff—Exposition Four—Spectacular Sextette—Bobby Lehman—Ryan & Ryan.

CHICAGO KEITH OFFICE

Week of March 25, 1923

CINCINNATI, OHIO

Palace—Baggoft & Sheldon—Hart, Wagner & Elles—Gene & Mignon Co.—Black & O'Donnell—Judge Baggott—Master Gabriel Co.

CLEVELAND, OHIO

Hippodrome—Adams & Morin—Sid Landfield—Holt & Leonard—Al Fields Company—Haunted Violin.

CLINTON, IND.

Capitol (Thursday, 3 days)—Hayes & Lloyd—Hickman Bros.

CRAWFORDSVILLE, IND.

Strand (Second Half, 2 days)—Two Earls—Gordon & Spain.

DAYTON, OHIO

Keith's (First Half)—Klass, Manning & Klass—Martin Van Bergen—Caesar Rivoli—Ahearn Peterson—Kent & Allen—Cunningham Bennet Revue. (Second Half)—Four Girton Girls—Morgan & Gates—Around the Map—Big City Four—King Tut's Tomb.

DETROIT, MICH.

La Salle Garden (First Half)—Dewitt, Burns & Torrence—Harmonyland—Bertram & Saxton—Cleveland & Dowery—Girl from Toyland. (Second Half)—Martin Van Bergen—The Poster Girl—Haney & Morgan—Desly's Revue.

EVANSVILLE, IND.

Victory (First Half)—Gordon & Spain—Cervo & Moro—Niobe. (Second Half)—Snell & Vernon—Paul Rahn Co.—Andy Gump.

HUNTINGTON, IND.

Huntington (Second Half)—Girl from Toyland.

INDIANAPOLIS, IND.

Palace—Van & Bell—Rodero & Brown—Barnum Was Right—Lynn & Lockwood—Babcock & Dolly—Bostock's Riding School.

KALAMAZOO, MICH.

Regent (First Half)—Four Ushers—Dave Ferguson & Co.—Christy & Bennett—Four Erettos. (Second Half)—Inez Hanley—Gaul Sisters—Bobbe & Taylor—Ankar Three.

KOKOMO, IND.

Strand (First Half)—Three Ambler Bros.—O'Connor Girls—Bender & Armstrong. (Second Half)—Morgan & Wooley Co.—Ward & Van.

LANSING, MICH.

Regent (First Half)—Belmont's Opera—Inez Hanley—Creedon & Davis—Onkar Three. (Second Half)—Gillette Co.—Dave Ferguson & Co.—Christy & Bennett—Binns & Grill.

LEXINGTON, KY.

Ben Ali (First Half)—Kingston & Ebner—Around the Map—Jessie Reed—Four Girton Girls. (Second Half)—Ahearn & Peterson—Caesar Rivoli.

LIMA, OHIO

Faurot Opera House (First Half)—Jack Hanley—Jerome & Francis—Poster Girl—King Tut's Tomb—Desly's Revue. (Second Half)—Frankie Kelcey & Co.—Jos. Deshay Co.—Klass, Manning, Klass.

LOUISVILLE, KY.

(First Half)—Big City Four—Simpson & Dean—Morgan & Gates. (Second Half)—Jack Hanley—Kent & Allen.

MIDDLETOWN, OHIO

Gordon (First Half)—Kingston & Ebner—Jessie Reed—E. & N. Veronica.

PADUCAH, KY.

Orpheum (First Half)—Ward & Zellar—Quinn Caverly—Maxfield & Golson. (Second Half)—Joe Melvin—Let's Go—Cervo & Moro—Niobe.

RICHMOND, IND.

Murray (First Half)—Snell & Vernon—Ward & Van—Morgan, Wooley & Co. (Second Half)—Maxson & Brown.

SAGINAW, MICH.

Jeffer's Strand (First Half)—Caul Sisters—Bobbe & Taylor. (Second Half)—Williams & Clark—Creedon & Davis—Harmonyland.

TERRE HAUTE, IND.

Liberty (First Half)—Maxson & Brown—Hazel Green & Band. (Second Half)—Hazel Green & Co.

WESTERN VAUDEVILLE

Week of March 25, 1923

CHICAGO, ILL.

Majestic—Lawton—Mabell Blondell Revue—O'Malley & Maxfield—Leona Hall's Revue—Carter & Royce—Jim—Weber Girls—Jarvis, Reeves & Co.

Kedzie (First Half)—Jack & Jessie Gibson—Ray & Edna Tracy—Minstrel Monarchs—Dunley & Merrill—Earl Rial Revue. (Second Half)—Jack Roschler & Muffs—Four Rubini Sisters—Page, Hack & Mack.

American (First Half)—Wheeler & Dolan—Harry Bewley & Co.—Four Tamakis. (Second Half)—Viola & Lewis Lewis—Stanley, Tripp & Mowatt.

Lincoln (First Half)—Viola & Lewis Lewis—Stanley, Tripp & Mowatt. (Second Half)—Four Tamakis—Harry Bewley & Co.—Three Strolling Minstrels—Caudia Coleman—Roscoe, Ails & Co.

Englewood (First Half)—Daniels & Walters—Roscoe Ails & Co.—Wilson Aubrey Trio—Claudia Coleman. (Second Half)—The Speeders.

BLOOMINGTON, ILL.

Majestic (First Half)—Smith & Strong—Mack & Velmar Co.—Yorke & King. (Second Half)—Stanley Chapman—Earle & Rial Revue.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Romano Sisters—Daly & Burch—Fitch's Minstrels—Rubeville. (Second Half)—Marguerite Padula—Sylvia Pane & Co.—Three White Kuhns.

CHAMPAIGN, ILL.

Orpheum—Reddington & Grant—Ray & Edna Tracy—Annebelle—Dainty Marie—Spencer & Williams—La Gracioscia.

DAVENPORT, IOWA

Columbia—Chamberlain & Earl—Fitch's Minstrels—Rubeville—Katherine Sinclair.

DUBUQUE, IOWA

Majestic—Catherine Sinclair & Co.—Jack George Duo.

FARGO, N. D.

Grand (First Half)—Kneeland & Powers. (Second Half)—Fox & Mack—Miller, Packer & Selz.

GALESBURG, ILL.

Orpheum (First Half)—Hardy Bros.—Marie Tollman Review. (Second Half)—Warr's Orchestra.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Gene & Myrtle Moore—Wheaton & Boyd—Primrose Four. (Second Half)—Stuart Girls—Coscia & Verdi—Francis Ross & Du Ross.

GREEN BAY, WIS.

Orpheum—Armstrong & Phelps—Birds of Paradise.

JOLIET, ILL.

Orpheum (First Half)—Page, Hack & Mack—Margaret Padula—Three White Kuhns. (Second Half)—Edith Clifford.

JOPLIN, MO.

Electric (First Half)—Denyle, Don & Everett—O'Neal Sisters & Benson. (Second Half)—Harvey, Heney & Grayce.

KANSAS CITY, MO.

Globe (First Half)—McKay & Earle—Johnson Bros. & Johnson—Australian Axemen. (Second Half)—Roberta & Wilfreda—Gehan & Garretson—Frank & Ethel Hall—Three Alex.

Main St.—Harry Holman & Co.—Billy Dale & Co.—Frank Devoe & Co.—Four Yllerons.

LA CROSSE, WIS.

Rivoli—Fox & Mack—Miller, Packer & Selz.

LEAVENWORTH, KANS.

Orpheum (Sunday)—Roberta & Wilfreda—Gehan & Garretson—Frank & Ethel Hall—Three Alex.

LINCOLN, NEBR.

Liberty (First Half)—Gene & Myrtle Moore—Wheaton & Boyd—McKinley Sisters—Coscia & Verdi—Primrose Four. (Second Half)—Lester Raymond & Co.—Whiting & Dunn.

MADISON, WIS.

Orpheum (First Half)—Grace Ayers & Bro.—Kennedy & Berle—Raymond, Bond & Co.—Lambert & Fish—Adelaide Belle & Co. (Second Half)—Lady Alice's Pets—Dave & Tressie—Stars of Years Ago—McGoods, Lenzen & Co.

MARSHALLTOWN, IOWA

Casino—Collins & Hill—Daly & Burch.

MINNEAPOLIS, MINN.

Seventh St.—The Florenis—Austin & Delaney—Grindell & Esther—Alexandria—Silver, Duval & Kirby—Norris Springtime Follies.

MILWAUKEE, WIS.

Majestic (First Half)—Page & Green—Olive & Mack—Fagg & White—Billy Miller & Co.—Gaffney & Walton—Henry Catalano & Co. (Second Half)—Jewell's Manikins.

NORFOLK, NEBR.

Auditorium (Sunday)—Blaise & Blaise—Coscia & Verdi—McKinley Sisters. (Friday and Saturday)—Broadway to the Bowery.

PEORIA, ILL.

Orpheum (First Half)—Reddington & Grant—Edith Clifford. (Second Half)—Smith & Strong—Mack & Velmar Co.—Yorke & King.

QUINCY, ILL.

Orpheum (First Half)—Warr's Orchestra. (Second Half)—Hardy Bros.—Marie Tollman Review.

RACINE, WIS.

Rialto—Jack & Jessie Gibson—Bartram & Saxton—A Pair of Deuces—Jack George Duo.

ROCKFORD, ILL.

Palace (First Half)—Lady Alice's Pets—Dave & Tressie—Stars of Years Ago—McGoods, Lenzen & Co. (Second Half)—Grace Ayers & Bro.—Kennedy & Berle—Lambert & Fish—Adelaide Bell & Co.—Raymond Bond & Co.

ST. JOE, MO.

Electric (First Half)—Broderick, Wynn & Co.—Holly & Gibson—Valentine Vox—Three Melvins. (Second Half)—Edwards & Dean—Johnson Bros. & Johnson—Current of Fun.

ST. LOUIS, MO.

Columbia (First Half)—Wild & Sedalia—Let's Go—Hayes & Lloyd—Geo. Lovett & Co. (Second Half)—Three Eddy Sisters—Mason & Scott—Geo. Lovett & Co.—Earl & Edwards.

Rialto (First Half)—The Earls—Frank Farron—The Speeders—Spencer & Williams. (Second Half)—Australian Axmen—Les Cellis—Sylvester & Vance.

Grand—Mason & Scholl—Irene Trexette—Nine O'clock—Bobby Jackson & Co.—Tyler & Crolius—Johnny's New Car—Will J. Ward—Bird Cabaret.

SIOUX CITY, IOWA

Orpheum (First Half)—Visser & Co.—Walton & Brandt—Eddie Miller & Co. (Second Half)—Eary & Eary—Monte & Lyons—Fireside Reveries—Jack Lavier—Mrs. Sidney Drew.

SIOUX FALLS, S. D.

Orpheum (First Half)—Eary & Eary—Moore & Fields—Broadway to the Bowery.

SOUTH BEND, IND.

New Palace (First Half)—Geo. & Paul Hickman—Gladys Delmar & Band. (Second Half)—Trennell Trio—Carney & Rose—Minstrel Monarchs—John Alden & Sandell Sisters.

SPRINGFIELD, ILL.

Majestic (First Half)—Chamberlain & Earl—Annabelle—Dainty Marie—Sylvester & Vance—Trennell Trio. (Second Half)—Wilson Aubrey Trio—Gladys Delmar & Band.

SPRINGFIELD, MO.

Electric (First Half)—Harvey, Heney & Grayce. (Second Half)—Denyle, Don & Everett—O'Neal Sisters & Benson.

TERRE HAUTE, IND.

Hippodrome (First Half)—Stanley Chapman—Revue Resplendent. (Second Half)—Taketa Bros.—Frank Farron.

TOPEKA, KANS.

Novelty (First Half)—Roberta & Wilfreda—Gehan & Garretson—Frank & Ethel Hall—Three Alex. (Second Half)—McKinley Sisters & Co.—Valentine Vox—Three Melvins.

WICHITA, KANS.

Miller—Jack Hughes Duo.

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MARCUS LOEW CIRCUIT

Week of March 26, 1923

NEW YORK CITY

American (First Half)—Chas. Reeder—Barry & Lancaster—Alexander Girls & Co.—Fox & Allen—Jack Hallen & Co.—Clayton & Lennie—Three Anrims. (Second Half)—Wyeth & La Rae—Bernard & Leona—Herbert Ashley & Co.—Quinn Bros. & Smith—Adrian—F. J. Sidney & Co.

Orpheum (First Half)—Ford & Price—Caledonia Four—Reed & Selman—Frank Gaby—Billy Gerber Revue. (Second Half)—Monroe & Grant—Boyle & Bennett—Ed. Blondell & Co.—Geo. Morton—Alexander Girls & Co.

National (First Half)—Francis & Wilson—Barton & Sparling—Howard & Ross—Ethel Davis & Co.—Roy & Arthur. (Second Half)—Three Anrims—Stutz & Bingham—Harry Cooper—Will. Stanton & Co.

Greeley Sq. (First Half)—Barto & Melvin—Fisher & Sheppard—Tom Martin & Co.—Harry Cooper—Naomi & Brazilian Nuts. (Second Half)—Taflin & Newell—Phil. Davis—Toomer & Day—Ethel Davis & Co.

Delancey St. (First Half)—Taflin & Newell—Conroy & Howard—Ed. Blondell—McCoy & Walton—Old Timers. (Second Half)—Elcko & Keyo—Cupid's Close-Ups—Al H. Wilson—Naomi & Brazilian Nuts.

Boulevard (First Half)—Chick & Tiny Harvey—Senator Murphy—Harry Abrams & Co. (Second Half)—Ford & Price—Conroy & Howard—Howard & Ross—Lazar & Dale—Skelly & Heit Revue.

State (First Half)—Sankus & Sylvers—Boyle & Josephine—Bobby Higgins & Co.—Al H. Wilson—Alex. Hyde's Orchestra. (Second Half)—Duponts—Flynn & Arnold—Senator Murphy—Alex. Hyde's Orchestra.

Avenue B (First Half)—Mankin—Marshall Montgomery—Marley Sisters—Fletcher Clayton Revue. (Second Half)—Australian Delsos—Barto & Clark—Mumford & Stanley—Thompson & Bryson Entertainers.

Lincoln Sq. (First Half)—Duponts—Marcelle Fallet & Mother—Morning Glories—Geo. Morton—Skelly & Heit Revue. (Second Half)—Francis & Wilson—Barton & Sparling—Reed & Selman—Morley Sisters—Harry Abrams & Co.

Victoria (First Half)—Monroe & Grant—Berdie Kraemer—Herbert Ashley & Co.—Wilson & Jerome—Lou & Gene Archer. (Second Half)—Roy & Arthur—Marcelle Fallet & Mother—Joseph E. Barnard & Co.—Harry Rose—Billy Gerbert Revue.

BROOKLYN, N. Y.

Palace (First Half)—Louise & Mitchell—Barto & Clark—Lazar & Dale—Thompson & Bryson Entertainers. (Second Half)—Mankin—Burns & Wilson—Eddie Nelson—Fletcher Clayton Revue.

Metropolitan (First Half)—Edwards & Allen—Criterion Four—Jos. E. Bernard & Co.—Harry Rose—Lillian Faulkner & Co. (Second Half)—Diaz Monkeys—Tom Martin & Co.—Frank Gaby—La Petite Revue.

Gates (First Half)—Obala & Adrienne—Toomer & Day—Eddie Nelson—LaPetite Revue. (Second Half)—Edwards & Allen—Berdie Kraemer—Chick & Tiny Harvey—Barry & Lancaster—The Little Liar.

Fulton (First Half)—Wyoming Duo—Violet Carleson—Will. Stanton & Co.—Adrian—Diaz's Monks. (Second Half)—Obala & Adrienne—Covan & Thompson—Laurie Ordway & Co.—Sully & Kennedy—Lou & Gene Archer.

Astoria (First Half)—Elcko & Keyo—Stutz & Bingham—Laurie Ordway & Co.—Cupid's Close-ups—Sully & Kennedy. (Second Half)—Sankus & Sylvers—Gordon & Delmar—Heim & Lockwood Sisters—Marshall Montgomery & Co.—Clayton & Lennie.

Warwick—Australian Delsos—Dare & Delton—Frey & Rogers.

BALTIMORE, MD.

Hippodrome—Lew Hoffman & Jessie—Villon Sisters—Hughie Clark—Grazer & Lawlor.

BOSTON, MASS.

Orpheum—Maude Ellet & Co.—Helen Vincent—Mallon & McCabe—Rose's Royal Midgets.

BUFFALO, N. Y.

State—Ed. Gingras & Co.—Wheeler & Potter—Helene Davis & Co.—Chas. F. Seamon—Boys of Long Ago.

CLEVELAND, OHIO

Loew's—Maurice & Girlie—May McKay & Sisters—Barr, Mayo & Renn—Adler & Dunbar—Baraban & Grohs.

HAMILTON, CAN.

Capitol—Kerville Family—Simms & Wynne—McAvoy & Wilson.

HOBOKEN, N. J.

Loew's (First Half)—Ray, Dorn & Duke—Stranded—Bob Nelson—The Faynes. (Second Half)—Hashi & Osai—Adele Oswald—Business Is Business—Casey & Warren—Billy McDermott.

LONDON, CAN.

Loew's (First Half)—Frank Ward—When We Grow Up. (Second Half)—Dave Thursby—Hinkel & Mae.

MONTREAL, CAN.

Loew's—Hubert Dyer & Co.—Bentley, Banks & Gay—Kimberley & Page—Hughes & Pam—La-Sava, Gilmore & Co.

NEWARK, N. J.

State—Reo & Helmar—Dorothy Wahl—Eckhoff & Gordon—Moss & Frye—Kid Act.

OTTAWA, CAN.

State—Reck & Rector—Dawson, Lanigan & Covert—Archer & Belford—Frana Mullane—Dolly's Dream.

PROVIDENCE, R. I.

Emery (First Half)—Archi, Onri & Dolly—Gary & Baldi—Dave Manley—Newkirk & Moyer Sisters. (Second Half)—Caledonia Four—Kelly & Wise—Russ, LeVan & Pete.

SPRINGFIELD, MASS.

Broadway (First Half)—Kelly & Wise—Russ, LeVan & Pete. (Second Half)—Archi, Onri & Dolly—Gary & Baldi—Dave Manley—Newkirk & Moyer Sisters.

TORONTO, ONT.

Yonge Street—Nestor & Vincent—Herman Berens—Dobbs, Clark & Dare—Marston & Manley—Broadway Snapshots.

WASHINGTON, D. C.

Strand—Victoria Dupre—The McNaughtons—"In Wrong"—Jean Granese—Brown, Gardner & Barrett.

POLI CIRCUIT

Week of March 19, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Nathan & Sully—Jo Jo Dooley—Reynolds & White—Wellington Cross—Wilson Bros.—Johnny Clark Co.

Capitol (Second Half)—Phondell Four—Morley & Mack—Lee & Cranston—Harry Mayo—Billy Shaw's Revue.

HARTFORD, CONN.

Palace (Second Half)—Clare Theodore Trio—Russell & Pierce—Man That Grows—Ed Lowry—Benny Barton's Revue.

Capitol (Second Half)—Cornell, Leona & Zippy—Elsie White—Doyle & Cavanaugh—McGrath & Deeds—Ben Meroff & Band.

MERIDEN, CONN.

Hill & Hull—Bobby Jarvis Co.—Al Tucker—Australian Woodchoppers.

NEW HAVEN, CONN.

Palace (Second Half)—The Reuter—Chester & Devere—Frozini—Claire Girls & Davey—Basill & Allon—Son Dodgers.

SCRANTON, PA.

Poli's (Second Half)—Mulroy, McNeese & Ridge—Marks & Wilson—Blue Bird Revue—Al Raymond—The Storm.

SPRINGFIELD, MASS.

Palace (Second Half)—King Bros.—Princess Nai Tai Tai—Drug Clerk—Inglis & Winchester.

WATERBURY, CONN.

Palace (Second Half)—Margaret Taylor—Calvin & O'Connor—Pantheon Singers—Mullen Francis—Seven Honey Boys.

WILKES-BARRE, PA.

Poli's (Second Half)—Frank & C. Latour—Furman & Evans—Frank Bush—Henry's Melody Sextette—Donovan & Lee—Joe Sheftle's Revue.

WORCESTER, MASS.

Poli's (Second Half)—Latoy's Models—Melroy Sisters—Carle & Inez—George LeMaire Co.—Municipal Four—Hometown Follies.

F. F. PROCTOR

Week of March 19, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Harry L. Cooper Co.—Eddie Kand—Eddie Foy & Family—Laura Pierpont Co.

23rd Street (Second Half)—Jed & B. Healey—Yip Yip Yaphankers—Payton & Ward—Andy & Louise Barlow—Chapman & Ring—Gladys Kefton—Murray Kissen Co.

58th Street (Second Half)—Shaw Off—Fletcher & Pasquale—Conroy & Baker—Fairy Tale Follies.

125th Street (Second Half)—Weber & Elliott—Conn & Hart—Maureen Englin—Bond Wilson Co.—LeRoys.

ALBANY, N. Y.

(Second Half)—Hazel & Redfield—Gilbert Wells—Sampsel & Leonhard—Frank Dixon Co.—Bowers, Walters & Crooker.

ELIZABETH, N. J.

(Second Half)—Wall Flower—John Coulon Co.—Coley & Jaxon—Arthur Buckley Co.—Wolf Sis. Co.—Walmsley & Keating.

MT. VERNON, N. Y.

(Second Half)—Edith Talieferro Co.—Monroe Bros.

NEWARK, N. J.

Jack Wilson Co.—Combe & Nevins—Delyle Alda Co.—Harrington & Green—Bob Pender Troupe—Paul Decker Co.—Montana.

SCHENECTADY, N. Y.

(Second Half)—The Diamonds—Fields & Fink—Larry Harkins Co.

TROY, N. Y.

(Second Half)—Ed & Ida Tindell—Van Dyke & Vincie—Dress Rehearsal—Blanche & J. Creighton—The Comebacks.

YONKERS, N. Y.

(Second Half)—Lewis & Dody—Connor's Revue—Dore Sisters—Hugh Emmett Co.

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B. F. KEITH BOOKING EXCHANGE

Week of March 19, 1923

NEW YORK CITY

Fordham (Second Half)—Creations—Ulis & Clark—Hampton & Blake—Howard & Lyons.

Jefferson (Second Half)—Lou & Phil Ross—Van Hoven & Inre—Sophie Tucker Co.—Meehan & Newman.

Regent (Second Half)—Mr. & Mrs. J. Barry—Joe Darcy—Millard & Marlin—Powell & Brown—Stevers & Lovejoy.

Franklyn (Second Half)—Pauli & Goss—Chas. Leating—Patricola & Towne.

Coliseum (Second Half)—Lillian Shaw—Carroll & Sedley.

Hamilton—Van Hoven & Inez—Creations—Walsh & Ellis—Ben Welch—Meehan & Newman.

BROOKLYN, N. Y.

Flatbush—Eddie Nelson—Ten Eyck & Wile—Trixie Friganza—El Rey Sisters.

Prospect (Second Half)—Maurice Freeman Co.—Stoddard & Band—Irene Richards—Jans & Whalen.

Rivera (Second Half)—Harry Jolson—Brightons.

Greenpoint (Second Half)—Ruth Royce—Arthur Whitelaw.

Far Rockaway (Second Half)—Paul Specht's Band—Louise Lovel Co.—Lydell & May.

ALLENTOWN, PA.

Orpheum (Second Half)—Novelty Perettos—Whalen & McShane—Married Again—Van & Vernon—Van Hoven.

AMSTERDAM, N. Y.

(Second Half)—Homer Romaine—Wolla & Robyns—Cartmell & Harris—Margie Coates—The Modiste Shop.

ASBURY PARK, N. J.

(Second Half)—Marcelle—Schaefer, Wayman & Carr—Williams & Taylor—Manning & Hall.

AUBURN, N. Y.

(Second Half)—Tyler & St. Clair—Wendell & Meehan—Eddie Rash Trio—The Duttons.

BANGOR, ME.

Frank Mansfield—Hal & Hazel Langdon—Besthof & Massinger.

BAYONNE, N. J.

(Second Half)—Clayton & Clayton—Lester & Stewart—Ona Clayton Co.—Bensor & Irwin—The Clown Revue.

BINGHAMTON, N. Y.

(Second Half)—Ardelle Clevnes—Little Driftwood—Elkins—Janet of France—Lew Wilson Co.

BOSTON, MASS.

Boston—Worden Bros.—Grace Doro—Saxton & Farrell—Nell McKinley—Justa Marshall Revue.

Scollay Square—Ann Suter—Clayton Drew Players—Malinda & Dade—Booth & Nina.

Washington Street—Emma Raymond & Co.—Ketch & Wilma—Ernest R. Ball—Allen & Canfield—Dancing Shoes.

BRADFORD, PA.

(Second Half)—Loretta—Warner & Cole—Wahlman Bros.—Sager Midgley Co.

BROCKTON, MASS.

(Second Half)—Archie, Onri & Dolly—Butler & Parjer—Mel Klee—Phenomenal Players.

CAMBRIDGE, MASS.

Central Square (Second Half)—Harper & Clark—Jim & Flo Bogart—McDevitt Kelly & Quinn—Doris Duncan—John S. Blondy Co.

CANTON, OHIO

Van Baldwin Trio—Teas & Ann Carter—Vesta Wallace Co.—Hazel Harrington—Dixie Four—Harry Kahne.

CARBONDALE, PA.

Kanazawa Japs—Robert Reilly Co.—Burke, Walsh & Nana.

CHESTER, PA.

(Second Half)—Eleta Garcia Co.—Jack McAuliffe—Alexander & Elmore—Geo. Rolland Co.—Joe Roberts—Boy & Boyer.

CLARKSBURG, W. VA.

(Second Half)—Wardell & Lacosta—Gilbert & Kinney—Haynes & Beck—Eddie Cassaday—Four Readings.

EASTON, PA.

(Second Half)—Chas. Reader—Young & Wheeler—Lew Seymour Co.—Jimmy Lucas Co.—Ritter & Knapp.

(*Continued on page 29*)

JUST OUT
McNALLY'S BULLETIN No. 8
Price, One Dollar Per Copy

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
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12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
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Not connected with any other orchestra leader or manager.

DAVIS BAND SHIFTING

The Meyer Davis Havana Band will terminate its Winter season at the Hotel Sevilla, Havana, Cuba, on March 25. The band will then proceed immediately to the University of Virginia for Easter week to play for the Easter Germans and will open at Greenbrier, White Sulphur Springs, on April 9 for the Spring and Summer seasons.

The orchestra, which has scored a tremendous success at the Hotel Sevilla, is an eight-piece combination under the leadership of "Tommie" Thompson.

The Meyer Davis Palm Beach Band, under the leadership of Henry Rosenthal, terminated its Palm Beach season on March 15 and left for Aiken, South Carolina, to play for a series of private parties. This orchestra is booked for Bar Harbor for the Summer season.

The Meyer Davis Le Paradis Band, now the feature of Le Paradis Cafe, in which Davis is heavily interested, will open for an indefinite run at Keith's Theatre, Washington, on April 16.

Meyer Davis' Piano Trio Extraordinary will start its vaudeville career the week of March 26 at Keith's Theatre, Washington, the personnel being Augustine Gorguna, W. Spencer Tupman and Milton Davis.

LOPEZ MEN FOR STATLER'S

Vincent Lopez has been commissioned by E. M. Statler, president of the Statler Hotel Corporation, to organize the dance orchestras for the new Statler Hotel in Buffalo and the Statler Hotel in St. Louis. Both orchestras will be under the direction of Lopez and shall consist of ten pieces and an arranger, with Lopez's name being used in the billing.

The combinations shall be organized and rehearsed in New York, using Lopez arrangements, and plans are already under way whereby the same lighting effects now being used by Lopez in the Hotel Pennsylvania Grill shall be employed throughout the entire chain of Statler hotels. This is the first step in a campaign whereby the dance orchestras in the various Statler hotels shall be under the exclusive direction of Lopez with headquarters in the Hotel Pennsylvania, where a special department shall be devoted to music and where the leaders of the various Statler orchestras shall meet monthly for the purpose of taking up new business and thrashing out new and novel ideas.

BLACK STAR LINE BAND JUDGMENT

William Isles, leader of the Black Star Line Band, received a verdict of $1,739.57 against the Universal Negro Improvement Association and the African Community League, from a jury in Justice Wendel's part of the City Court.

The band, composed of eighteen men, played on ships of the Black Star Line, promoted by Marcus Garvey, who is facing trial in the United States Court. He testified for the defense.

ORCHESTRA NEWS

$100,000 BAND STAND FOR PARK

Elkan Naumburg, a New York banker, has contributed $100,000 to defray the cost of erecting a new band stand at the northern end of the Mall in Central Park, opposite Seventy-second street. The old band stand, used by various orchestras for almost fifty years, will be torn down.

The announcement of this gift to the city was made at the home of Mrs. Daniel Guggenheim last week, during a meeting of the committee directing the Goldman Band Summer concerts, the Goldman Band, the same which rendered concerts on the green at Columbia University last Summer, having been engaged to give the concerts in the park for the coming season.

YERKES BAND IN LOS ANGELES

Yerkes' S. S. Flotilla Orchestra opened on Monday at Grauman's Theatre in Los Angeles, beginning an engagement of six weeks, with Yerkes having the privilege of extending the engagement indefinitely if he so desires. The orchstra has added to its repertoire a scenic symphony that is in the form of an epic, music and scenery depicting the discovery of America, from the time of the sailing of Columbus, to the Pilgrims settling in New England, with the different incidents fittingly portrayed. The number is proving the feature of the act.

STODDARD BREAKS RECORD

During its run at the Riviera Theatre in Brooklyn last week Harry Stoddard's orchestra, playing a return engagement, broke all existing house records. The orchestra returns to the Broadway Theatre for a week, beginning next Monday, and then completes its run in other Moss and Keith houses, being booked up until June first and probably through the Summer.

KNECHT HAS TWO

Joseph Knecht, musical director of the Waldorf-Astoria Hotel, has, besides the dance orchestra, a symphony orchestra of twenty-five pieces, known as the Waldorf-Astoria Symphonic Orchestra, which plays a concert in the hotel lobby every Sunday night. A special apparatus has been installed and WJZ, the Newark radio station, broadcasts the entire Sunday night program.

NICHOLS INCREASING ORCHESTRA

"Nick" Nichols was in New York last week looking for men to add to his orchestra, at present consisting of six pieces, so that he could augment the orchestra to ten men for the Easter season. Nichols is playing at present, with the six-piece combination, at La Victoire Cafe, Atlantic City, but has been engaged for another season at the Steel Pier and will open there Easter week with his ten-piece combination.

SHOW IN LAKEWOOD

Thow's Syncopators, a nine-piece combination, is now playing at Gilbert's Academy, Lakewood, Ohio, on a long contract. The orchestra is well known in Cleveland and vicinity and Thow has several other combinations working in the locality.

STROMBERG IN CLEVELAND

S. M. Stromberg, of the Stromberg-Vokoun Orchestras, of Cleveland, was in New York last week to look over the field here and arrange engagements for some of their orchestras in local Summer resorts. The Stromberg-Vokoun firm have the orchestra now playing at the Carleton Terrace, in Cleveland, and besides this have about ten other combinations playing for society and club work in and around Cleveland. They are known as the largest directors of orchestras and bookers for society work in Cleveland.

STERN IN VAUDEVILLE

Harold Stern and his orchestra, recently returned from an all Winter engagement in Florida, where they had been booked by Kirkeby and Hand, is now appearing in vaudeville. The orchestra consists of twelve pieces and is using a combination of published numbers and specialties, with all special arrangements.

DAVIS ORCHESTRA IN ACT

The Meyer Davis Orchestra now playing at Monte Carlo under the leadership of Wm. Berry is now appearing in vaudeville also, assisting William Searbury and Marguerite Irving in their act. The orchestra is ordinarily composed of six pieces but during the act and the revue at the Monte Carlo ten men are used.

SCOTT IN PITTSBURGH

Frank Silver has booked J. D. Scott's Orchestra, a nine-piece combination, at Bongiovani's Cafe, Pittsburgh. This orchestra comes from Ohio, where it has lately completed a dance tour, and will be seen under the representation of Frank Silver for a year, with a renewal clause.

GOLDEN IN VAUDEVILLE

Ernie Golden and his orchestra have just completed a six weeks' run at the Broadway Theatre and are now taking up their time of the Moss and Keith Circuit. Golden has added another man and improved his act tremendously since his opening at the Broadway, devising several scenic novelties and doing a great piece of work with "Three O'Clock in the Morning," which he plays straight first, then as various styles of orchestras would play it, including a Spanish orchestra, a German band, a colored organization, and Sousa's band, using the last named for a finish.

Golden makes all his own arrangements and devised all his own lighting effects. The act is entirely his own and he has no connections with any other orchestra or office. The act is being booked by the Pat Casey office.

ORCHESTRA IN SALESROOM

The Piccadilly Players, a Paul Whiteman, Inc., organization under the leadership of Jimmy Caruso, is furnishing the music all this week at the Studebaker salesrooms, Broadway and 54th street. The Studebaker Company first tried out the experiment of having an orchestra play in the salesrooms in their Philadelphia offices during the automobile show season, and, finding it effective, are using the same expedient to attract the early Spring trade in New York. The orchestra is composed of seven men.

3 BANDS FOR STEEL PIER

The three musical combinations that will play at the Steel Pier, Atlantic City, this season, are Nick Nichols, who will lead the dance orchestra; Frank Merrick, in charge of the concert orchestra, and Oreste Bessella, bandmaster, who will lead the band.

The band, under Bessella, has already opened, and the other two orchestras will open Easter week.

Oriole Terrace Orchestra

These famous headliners of the Keith Circuit, makers of gorgeous Brunswick records, use 40

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BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana

VAUDEVILLE BILLS

(Continued from page 27)

ELMIRA, N. Y.

(Second Half)—Al & Mabel Joy—Dainty June Co.—Tivoli & Levere.

FALL RIVER, MASS.

(Second Half)—Willie Kabe & Sisters—Fid Gordon—Holmes & Holliston—Harrys & Wolfords—Ruby Norton—Knapp & Cornella.

FITCHBURG, MASS.

Cumming's (Second Half)—Lew Wells—Casson & Klem—Dunedin & Play—Cahill & Romaine—Diaz Sisters & Powell.

GLOVERSVILLE, N. Y.

(Second Half)—Allen & Kirby—Seven Brown Girls—Victor Graff—Willie Schenck Co.

GREENSBURG, PA.

(Second Half)—Wilbat Trio—Garcinetti Bros.—Bessie Browning—Coakley & Subers—The Golden Bird.

HARRISBURG, PA.

(Second Half)—Be Yourself—Zelda Santley.

HAVERHILL, MASS.

(Second Half)—Pesci Duo—Leon & Dawn—Mrs. Eva Fay—Salle & Robles—Anderson & Yvel.

HAZELTON, PA.

(Second Half)—Jos. Rankin—Franklin Farnum Co.—Danice & Dane—Dashington's Dog.

HEMPSTEAD, N. Y.

(Second Half)—Lew Rice—Manhattan Four.

HOLYOKE, MASS.

(Second Half)—Wilbur & Lyke—Telaak & Dean—Stop Thief—Tracy & McBride—Valentino Orchestra.

HORNELL, N. Y.

(Second Half)—Harmon & Harmon—Weston & Young—Nana & Alexis.

ITHACA, N. Y.

(Second Half)—Frank & M. Collins—Edith Lamont—Buckridge Casey Co.—Walter Kaufman—Rich. Hayes.

JAMESTOWN, N. Y.

(Second Half)—Kanazawa Japs—Harry Moore—Leroy & M. Hart—Harry Burns Co.—Bronson & Edwards.

JERSEY CITY, N. J.

Edwards & Edwards—Deroyer & Daine—Jerome Mann—Joyner & Foster—Small Revue—Billy Thompson Co.

JOHNSTOWN, PA.

(Second Half)—Barrett & Cuneen—Ray Arden—F. & M. Stanley—Bermuda Bound—Lampinis.

LANCASTER, PA.

(Second Half)—Bernt & Parnter—John Geiger—Shone & Squires—A Magic Tablet.

LAWRENCE, MASS.

(Second Half)—Maxine & Bobby—Fiske & Fallon—Rolland & Ray—Bob Albright—Werner Amaros Trio.

LEWISTON, ME.

Music Hall (Second Half)—Golden & Lewis—Lehr & Kennedy—Harry Bussey—Stuart & Mercer.

LONG BRANCH, N. J.

(Second Half)—Archie & G. Falls—W. C. Dornfield—Crane, May & Crane—Edith Keller & Co.

LYNN, MASS.

(Second Half)—Miacahua—Sophie & H. Everett—Innis Bros.—Hometown Follies.

MCKEESPORT, PA.

(Second Half)—Wilbat Trio—Wanda—Drumond & White—Bert & M. Gardner—Eddie Foyer—Bobbette's Entertainers.

MANCHESTER, N. H.

(Second Half)—Roma Duo—Florence Brady—Al Shayne—Fink's Mules.

MEADVILLE

(Second Half)—Monte & Parte—Dolly Dumplin—Girl in the Moon.

MIDDLETOWN, N. J.

Kane Marionettes—Grey Oliver Co.—Royal Purple Girls.

MONTREAL, CAN.

Dave Roth—Hartley & Paterson—Noel Lester Co.—Tunes & Steps—Smythe & James—Moody & Duncan.

NANTICOKE, PA.

Ziska—Nomi Kalama—Smith & Nash—Rainbow Six.

NEW BEDFORD, MASS.

(Second Half)—Francis & Day—Jones & Jones—Zeck & Randolph—Margaret Ford—For Pity's Sake.

NEW BRITAIN, CONN.

(Second Half)—Nerritt & Mann.

NEW BRUNSWICK, N. J.

(Second Half)—Trella Co.—Jos. Rankin—Aileen—Thornton & King—Maurice Diamond Co.

NEW LONDON, CONN.

(Second Half)—Lorraine Howard Co.—Ring Tangle—The Man Off Ice Wagon—Four Madcaps.

NORTH ADAMS, MASS.

(Second Half)—McDonald & Oaks—Ruth Davis—The Love Bug—Reilly & Rogers—Eric Phillips Co.

NORWICH, CONN.

(Second Half)—Taylor, Howard & Them—Tabor & Green—Three Bangards.

NORWICH, N. Y.

Michon Bros.—Oren & Drew.

PASSAIC, N. J.

(Second Half)—Ward & Oliver—Meredith & Snoozer—The Headliners—Artie Leahing—Vaudeville Gaieties.

PATERSON, N. J.

(Second Half)—Peters & Lebuff—Carson Revue—Jerome Mann—Kelly & Drake.

PAWTUCKET, R. I.

(Second Half)—Anita—Rhodes & Watson—Bison City Four—Hodge & Lowell—Tim & K. O'Meara.

PHILADELPHIA, PA.

Keystone—Sherwin Kelly—North & South—Jos. Stanley Co.—Lynn & Howland—Rose Review.

Germantown—Four Bellhops—Lang & Blakeney—Juvenile Frolics—Marie & Ann Clark—Anderson & Graves—Bob Hall—Orpheum Review.

Wm. Penn (Second Half)—Fridkin & Rhoda—Brent Hayes—Billy Hughes & Lady Friends—Kenny & Hollis—York's Happy Six.

PITTSBURGH, PA.

(Second Half)—Jones & Kay—Jas. & E. James—Nixon & Sans—Roehrs—Howe & Howe.

PITTSBURGH, PA.

Lottie Atherton—Harry Berry & Miss—Harry Stewart Co.—Wopler & Davis—Gold & Sunshine—Ray & Hale—Jeannette Childs—Chong & Moey.

PITTSFIELD, MASS.

(Second Half)—Fred Gray Co.—Stanley & Stevens.

PLAINFIELD, N. J.

(Second Half)—Three Arnauts—Flaherty & Stoning—Willie Solar—Loray.

READING, PA.

(Second Half)—Russell & Hayes—Fiske & Lloyd—Awkward Age—Bloom & Sher—Paganna.

SHENANDOAH, PA.

(Second Half)—Eileen Glory—Laeme & Pearson—Young & Wheeler—Choy Ling Hee Troupe.

STAMFORD, CONN.

(Second Half)—Carr Brey—Davis & Chadwick—Arthur DeVoy Co.—Newhoff & Phelps—Espe & Dutton.

STEUBENVILLE, OHIO

Billie Bowman—The Golden Bird—Larry Comer—Garcinette Bros.

SYRACUSE, N. Y.

(Second Half)—Brown & Marshon—Betty Donn—Russell & Marconi—The Weak Spot—Morey, Senna & Dean—The Hartwells.

TRENTON, N. J.

Nora Jane Carl—Johnny Singer—Lane & Harper—Adroit Bros.

UTICA, N. Y.

Colonial (Second Half)—Daum & Scott—Eddie White—York & Maybelle—Mau Wirth Co.—Norwood & Hall—Valda Co.

YORK, PA.

Opera House (Second Half)—Boyd & King—Morgan & Binder—Sternard's Midgets.

YOUNGSTOWN, OHIO

(Second Half)—Manuel Romain Trio—Harris & Vaughn—Syncopated Seven—Larry Comer—Syko.

WATERTOWN, N. Y.

(Second Half)—Frank Sidney & Co.—Harold Kennedy—Heath & Sperling—Dancing McDonalds.

WHEELING, W. VA.

(Second Half)—Loramer & Hudson—Gardner & Aubrey—Amoros & Obey—Kelso & Demont—Six Anderson Sisters.

WILMINGTON, DEL.

(Second Half)—Royal Gascoynes—Wm. Sisto—Maker & Redford—Annette—Hawthorne & Cook—Howard Ponies.

ATLANTA AND BIRMINGHAM

Rose & Bunny Brill—Rozellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

BIRMINGHAM AND ATLANTA

Johnny Regay & Co.—McCormick & Winehill—Four Terrace Girls—Fulton & Burt—Gordon & Day.

BATON ROUGE AND SHREVEPORT

Kennedy & Kramer—El Cleve—Harry J. Conley & Co.—Ned Norworth & Co.—Wheeler Trio.

NEW ORLEANS AND MOBILE

Van Arman's Minstrels.

MOBILE AND NEW ORLEANS

Wilbur & Adams—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed. Janis' Revue.

NASHVILLE, TENN.

(First Half)—Frank Work & Co.—Roger Williams—Golden Gate Trio—Stanley & McNab—Oddities of 1923. (Second Half)—Boudini & Bernard—Boggs & Wells—McLellan & Carson—Lew Cooper—Pepita Granados & Co.

ROANOKE AND WINSTON SALEM

Mang & Snyder—Hall & Dexter—McCormack & Wallace—Bobbe & Stark—Melody & Steps.

ROANOKE, VA.

(Second Half)—Frank Wilson—Ray, Snow & Norine—Elsie Faye & Donnelly—Carlton & Bellew—Dorothy Lytton.

RICHMOND AND NORFOLK

Davis & Bradna—Loe Beers—John R. Gordon & Co.

NORFOLK AND RICHMOND

Genaro & Gold—Dixie Hamilton.

NORFOLK

(Full Week)—Singer's Midgets.

CHATTANOOGA AND KNOXVILLE

Glencoe Sisters—B. & H. Skatelle—Newell & Most—Pedestrianism.

AUGUSTA, GA.

(Second Half)—Merritt & Coughlin—Bernard & Merritt—Davis & Sandford—Elm City Four—The Longfields.

WEST PALM BEACH AND MIAMI

Van & Tyson—Dorothy Ramer—Princeton Five—Elliott & Latour—Holman Bros.

SAVANNAH AND JACKSONVILLE

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Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

CLASSICAL MUSIC IN VAUDEVILLE

Now that the craze for dance orchestras in vaudeville has settled down to standard, with a few new orchestras entering the field, a new style of music will shortly be tried out, to see what the reaction of vaudeville patrons will be. Nahan Franko, Hugo Reisenfeld and several others have signified their intention of entering vaudeville with a symphony orchestra playing classical and semi-classical selections, the latest addition to the list being Joseph Knecht, who conducts a 25-piece symphonic orchestra at the Waldorf-Astoria Hotel every Sunday evening.

The greatest drawback to symphony orchestras so far has been the size. It is practically impossible for the average vaudeville house to pay the prices that a symphony orchestra would demand. The average orchestra of this type contains upwards of thirty musicians, the least of which demands a salary of $60 a week. When commissions, expenses and profit are figured in it will easily be seen that the orchestra must receive a minimum of $2,500 before it can play. This is a good deal of money and few houses can afford to pay it.

Vaudeville-goers have shown that they appreciate good music and orchestra acts have become big drawing cards. The bookers believe that the audiences have been educated up to an appreciation of music and look to the symphony orchestras to show that vaudeville has graduated into the class of really refined entertainment.

BUZZELL IS TEMPERAMENTAL

Eddie Buzzell, formerly of vaudeville but now with the musical show "The Gingham Girl," had his second arbitration case heard last week in the office of George H. Engelhardt, attorney, of No. 111 Broadway.

Buzzell was represented by his brother, Samuel Buzzell, an attorney, and Walter Vincent appeared for Schwab & Kusell, producers of "The Gingham Girl."

By consent of both Mr. Engelhardt acted as umpire.

It was charged by Schwab & Kusell that on January 17, Buzzell refused to sing a certain number with an understudy, Lucille Moore, claiming that he was ill and unable to do so. The producers claimed that the comedian's refusal was not due to illness but was an act of insubordination.

The decision rendered was that Buzzell had been in the wrong refusing to sing with the understudy, in accordance with orders from the management. But the decision was that his offense was not of sufficient importance to merit dismissal. He was not fined for his action.

In the previous case, Buzzell forced the producers to feature him in the advertising according to contract. He attempted to have them punished for contempt of court, but the motion was denied.

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DEATHS

MRS. A. M. PALMER, widow of A. M. Palmer, famous theatrical producer, and founder of several clubs and charter member of many others, died at her home, 3100 Broadway, on Thursday last, following an attack of bronchial pneumonia. Mrs. Palmer had been interested in various women's clubs for the past fifty years. That most closely associated with the theatrical profession was the Professional Women's League, which she founded for the purpose of aiding young actresses. She founded the Goethe Society in 1885 and about twenty-five years ago founded the Rainy Day Club, at that time organized to promote the wearing of short skirts during inclement weather, but since prominent in many movements including better milk, fair weights and other health and economic measures. Mrs. Palmer was one of the charter members of the Federation of Women's Clubs of America and was honorary president of the Professional Women's League. She was known as a gifted speaker and had a host of friends throughout the country, being one of the best known club women in America.

LOUIS E. COOK died at his home, 10 Taylor street, Newark, N. J., Sunday evening, March 18, after a ten weeks' illness.

Mr. Cook was born in Tioga County, Pa., May 17, 1850, and has been connected with the show business since 1870, when he gave up the printing trade.

His first professional engagement began with Prof. Martino, the illusionist, as advance agent and advertiser; but, after his first season in that capacity, it was discovered that his services could be turned to better account by pressing him into the business management of the company, and at the same time introducing a series of character sketches, for which he had become somewhat famous, while his ingenious assistance in the production of many complicated illusions added greatly to his popularity. This engagement lasted four years, and was only terminated because more lucrative positions presented themselves.

Already a ready writer, and full of striking ideas, he naturally fell into the front rank of whatever enterprise he happened to join. His first experience in the circus world began in 1876, with W. W. Cole, and while alternating that line of work, Summer and Winter, with theatrical operatic concert and lyceum entertainments, he remained with Mr. Cole until 1887, and accompanied him to Australia and the South Pacific Islands, having exclusive charge of the advance department of the show. Finally, after due deliberation and repeated offers, he became Adam Forepaugh's general agent and advance manager. When J. A. Bailey became the equal partner of P. T. Barnum, he offered Mr. Cook a position with "The Greatest Show on Earth" and he occupied the dual position of general railway contractor and excursion agent, and later became general agent and manager. In 1889 the show was taken to England with Mr. Cook as the pilot. He later assumed charge of the Buffalo Bill Show for a number of years. He was one of the original Board of Directors of the Showmen's League. Several years ago he retired from active duties and devoted his attention to his hotel interests in Newark, N. J., which he disposed of recently.

He is survived by three daughters: Mrs. Alton Tisdell of Washington, D. C.; Miss Viola, Miss Vivian, and one son, Louis V. Cook.

The funeral services will be held at 10 o'clock on Wednesday morning, March 21 and interment will be made in Fairmount Cemetery, Newark, N. J., the same day.

MARTIN J. DIXON, old time theatrical manager died on Saturday of last week at No. 205 East Thirty-first street. For years he had been a victim of locomotor-ataxia.

Years ago, he was manager of the Third Avenue Theatre, at Thirty-first street and forty years ago when the house opened under the management of McKee Rankin, was head usher.

In 1912, when the house was reopened again, he again became its manager. After Rankin gave up the theatre, Henry R. Jacobs had the house and Dixon, who had become an actor, organized a company and played there for eight years.

Two sisters survive Dixon, Mrs. Arthur Durvea, and Miss Phoebe Dixon.

Funeral services were held at Campbell's on Tuesday morning of this week under the auspices of the Actors' Fund. Dixon had been an Actors' Fund patient at various periods from 1913 until his death.

CAPT. JOHN J. GLEASON, sportsman, theatrical producer, and former Abbot and Dean of the Friars, died suddenly on March 12th, at his home in the Hotel Wellington. Although suffering from diabetes, he was in apparently good spirits until the end. He was 51 years old.

He was born in California, and was a partner of Jim Coffroth in many historic prize fights, including the Gans-Nelson, Jeffries-Johnson and other matches. He managed the round-the-world tour of the New York Giants and Chicago White Sox, with Billy Ryan of Chicago. In the late war he was commissioned a captain and assigned to the motion picture division of the Intelligence department. Later he went into partnership with Fred Block in producing musical shows. At the time of his death he was promoting the new Newark Athletic Club, an assured success with a $2,000,000 home in Newark. He was a bachelor.

Requiem mass was celebrated in St. Malachy's Church, in West Forty-ninth street. A large delegation from the S. Rankin Drew Post, No. 340, American Legion, was present. The honorary pall-bearers include James J. Corbett, Frank McGlynn, William Morris, Anthony Paul Kelly, Judge Campbell, of the Philippines; former Judge L. B. Epstein and George Dougherty.

JAMES E. HARRIGAN died at his home in Buffalo, N. Y., last Thursday, March 15. Harrigan had been ill since last November. He is survived by a widow and son, James. He was 56 years of age at the time of his death. Harrigan started his stage career in 1887 as a tramp juggler at the old West Side Museum in Chicago. He was in vaudeville about twenty years. At the time of his death he was at the head of the Harrigan Lumber Company of Buffalo.

THIRTY ACTS IN BENEFIT

Thirty acts, recruited from vaudeville, musical comedy and the cabarets, comprised the bill assembled by Harry Walker for the annual benefit of the West Side Hebrew Relief Association, held at the Earl Carroll Theatre last Sunday night.

Prominent on the list of those who appeared were Benny Leonard and Lou Holtz, from "The Dancing Girl;" Harry Rose, Bob Nelson, Harry Rogers' "Revue La Petite," Ben Bard, Bob Sherman, Sybilla Bowhan and Lillian Wagner, Mme. Renee, Lyric Female Four, Mme. Arnell, Jocelyn de Valhof, Mildred Wallack, Brown and Yocum, Graig Sisters, Signor Lenardi, Leo Flynn and company, Wilson-Smith Trio, Marvel, Agnes Hunter, and Jim Buckley and Girls.

An especial feature of the performance was an exhibition bout between Joe Lynch, pugilistic idol of the West Side, and Jeanne Lamar, female bantam champ. Another high light of the bill was the initial stage appearance of Frank Silver and His Music Masters, who were accorded a rousing welcome in a series of instrumental numbers.

NEW POLICY FOR STRAND

SAN FRANCISCO, March 19.—The policy of the Strand Theatre has been changed following the buying out by Messrs. Markowitz and Lesser of J. W. Asher's interest in the house. Formerly playing straight pictures, the theatre now has five acts of vaudeville on its program furnished by the Bert Levy Circuit.

Admission prices are 10 and 20 cents for matinees and 30 cents for evening performances. The house, which has a seating capacity of 1,700, is located on one of the best blocks in the city, being on Market street, adjoining the Pantages Theatre and opposite the Loew-Warfield and Golden Gate theatres.

BENEFIT FOR ST. MALACHY'S

A benefit performance for the Actors' Chapel of St. Malachy's Church, of which the Rev. Edward Leonard is pastor, will be held at the Sasino Theatre on Sunday, April 15. The theatre has been donated by the Shuberts. Earl Carroll and Eddie Dowling are in charge of the program, and a number of managers and artists are also aiding. Volunteers to aid on the program, show, advertising, should get in touch with the Rev. Edward R. Leonard, at 239 West Forty-ninth street.

BEAUTY PRIZE WINNER IN ACT

CHICAGO, March 17.—Elizabeth Reed, who won the first prize offered by the Los Angeles *Times* as the most beautiful girl in Los Angeles, is now in Chicago breaking in a vaudeville specialty. The act is called "Movie Types" and in it Miss Reed will wear some wonderful gowns. Its first showing will be on Sunday, March 25, at one of the local houses.

ELECTRICIAN BURNED ON STAGE

CHICAGO, March 19.—Martin Meyers, electrician with "The Last Warning," is in the St. Luke's hospital as the result of a bottle of flashlight powder becoming ignited and exploding in his hand. His left hand was severely burned and it became necessary to amputate his thumb on that hand. He was also burned about the body.

Meyers at the Wednesday matinee was preparing the powder for an explosion scene and had placed some of it on a tray when, it is said, a switch which had not been turned off ignited the powder, caused it to explode, and as well exploded the bottle which Meyers held in his hand. A mantlepiece used in the scene was broken into fragments, and Fred Mindlin, company manager, and two other members of the stage crew were knocked down and stunned as a result of the explosion. The audience in the front of the theatre though they had heard the sound of the explosion were kept ignorant of the cause and the play was continued amid the wrecked scenery and furniture.

Michael Mindlin, producer of the play, sent Meyers' wife to join him here on Thursday.

N. V. A. WEEK IN APRIL

Special programs, with afterpieces and added features, are now being planned in all theatres owned by members of the Vaudeville Managers' Protective Association for the week of April 1 to April 7, which will be known as "N. V. A. Week." All the proceeds in all theatres affiliated with the V. M. P. A. for that week will be donated to the National Vaudeville Artists, Inc. It was decided last week to celebrate "N. V. A. Week" this year instead of "N. V. A. Day," as has been done on the first Friday in April for the past two years.

A heavy advertising campaign will be conducted for "N. V. A. Week" in order to do as much business as possible. Since 1917, the National Vaudeville Artists Club has disbursed $367,880.82 for the benefit of unfortunate members.

FIRE AT THE RICHARDSON

OSWEGO CITY, N. Y., March 12.—Fire was discovered in the Richardson Theatre early in the morning on Wednesday of last week, and before it was under control damages to the amount of over $18,000 had been done by fire and water. The Richardson was built a number of years ago by the late Max B. Richardson, a wealthy real estate owner, and at the time of its completion was said to have cost $100,000. Repairs were rushed and "The Cat and the Canary" was able to play the house on Monday night.

OPERA A HIT ON COAST

SAN FRANCISCO, March 12.—The opening of Fortune Gallo's San Carlo Grand Opera Company here last week with Tamki Miura, the Japanese prima donna in the leading role of "Madame Butterfly" at the Shubert-Curran Theatre witnessed a packed house, with many being turned away. A large percentage of the audience was composed of Japanese, many of whom occupied boxes. From the advance sale a prosperous season is predicted.

SONG BIRDS IN ACT

SAN FRANCISCO, March 19.—Hirschhorn's Swiss Song Birds, three women and a man, are appearing in the local houses after an absence of several years in a scenic novelty, "A Morning in the Alps." The offering was quite a hit at the Oakland Theatre, here, and they have been routed over the Western circuits.

LETTER LIST

LADIES

Bailey, Mrs. E.
Brenon, Kathleen
Burke, Mrs. Eddie
Burns, Miss
Campbell, M.
Carrette, Bess M.
Carroll, Jean
Dale, Benny
Dare, Mae
Darley, Florence
De Young, Madge
Emmet, Catherine
Fielder, Mrs. Clara Hoban
Fox, Josephine L.
Garrett, Naomi
Hall, Ruth Rita
Harrington, Effie
Harrison, Lucille
Hensel, Alma
Inglis, Mamie
Jackson, Anna
Jewell, Ada
Jones, Gatty
Kinkaid, Mrs. Muriel
Klein, Mrs. May B.
Luker, Mickey
Menzelli, Elizabeth
Mullen, Eleanor
Neave, Mary
Reynolds, Billie
Richardson, Mrs. E. R.
Rivers, Margrett
Rogers, Dixie
Taillaferro, Isabel
Trappman, Margaret
Winwood, Estelle

GENTLEMEN

Adams, Capt. Chas. F.
Alfarabi, Sadi
Bartlett, Guy
Bayne, Forrest, & Co.
Ben Ali, Haddo
Bixley, Edgar
Black, John
Carlson, Jack
Coghlan, G.
Collins, C. W.
Corbett, L.
Drisler, Dick
Dexter, Ralph
Evans, Ernest
Haviland, James B.
Hayes, Will
Hazzard, Jimmie
Hudson, Dan
Joyce, Jack
Kelton, Aryan
Layden, Jack R.
Leonard, Abe
McShane, Jack
Morrison, Russell
Perry, George
Reed & Blake
Reese, John
Reid, St. John, Trio
Robinson, Charles
Rochon, Fred L.
Rowley, Ed.
Shotchkiss, Edward
Ward, Billie
Whitcomb, Barry
Wyse & Brae
Zack, Joe

KELLEY ENT. BUYS COLON THEATRE

The M. L. Kelley Enterprises, who operate a chain of cabarets in Panama, have purchased the Cecilia Theatre, Colon, according to a cable received by Harry Walker, their American representative, last week. The theatre will operate under a combined policy of first run photoplays and tabloid musical comedies. Walker has been commissioned to assemble an eighteen-piece symphony orchestra, singers and dancers, novelty acts and a beauty ensemble of fifty girls to leave for Panama next week. A director will also accompany the troupe and will change the arrangement of the musical pieces and ballets whenever the occasion necessitates. Despite the alleged shortage of vaudeville material Walker was scurrying around for acts the early part of this week, and was finding it anything but easy to line up the quota necessary for this Panama company.

The Cecilia Theatre is considered the best equipped entertainment place in the Isthmus Zone. The Kelley interests plan to operate with a policy similar to that which held forth at the Capitol Theatre here when that house first opened. A first class picture theatre is said to have been a long-felt want in Panama, and the Kelley interests are calculated to clean up with their new venture.

MIXED AUDIENCE AT "GO-GO"

"Go-Go," the new John Cort musical show, played in a tempo resembling a white "Shuffle Along," danced its way into instant favor at Daly's Sixty-third Street Theatre last week. Its takings on the week are said to have surpassed the best week of its negro predecessor and it seems in for a run.

The only fly in the ointment is the fact that since the negro shows have played the theatre almost exclusively the house has created a mixed clientelle. Through the negro productions the unbleached Americans from the neighboring San Juan district have become accustomed to sitting in the orchestra and the advent of the white show has not curtailed the practice. The Broadway folk are none too sanguine about having them as neighbors. At "Shuffle Along" it was a lark to be part of the mixed audience. The management cannot discriminate against the negroes without leaving themselves open to civil suit.

Now that the piece has gotten over, Cort may move it to a downtown house, rather than pass up possible patrons who refuse to mingle with the negroes.

"INDIAN REVERIES" ROUTED

Harry Rodgers' vaudeville production, "Indian Reveries," featuring Chief Oskamon, has been given a route over the Loew time. It opened last week in Baltimore and will play the Southern time before being shown here.

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1745—Lou Attell—Song Title.
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